

SEPTEMBER 1951



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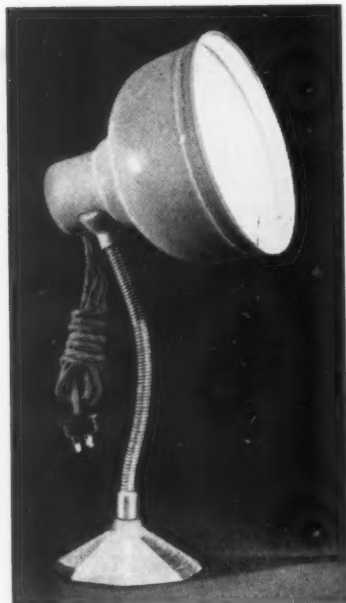
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# The Photographic Societies

## THE PHOTOGRAPHIC SOCIETY OF NEW SOUTH WALES

On 3rd July, the first Council meeting of the new year beginning July 1st was held. Dr. A. E. F. Chaffer was unanimously re-elected as President. He welcomed new members of the Council, and exhorted all to put their best into the Society and thus retain the interest of the large membership.

Following are the names of the members of the Council for the year July 1st, 1951, to June 31st, 1952:

*President*, Dr. A. E. F. Chaffer; *Secretary and Treasurer*, Mr. H. Jones; *Assistant Secretary*, Mr. J. Phillips; *Outing Secretary*, Mr. D. Michel; *Publicity Officer*, Mr. J. Savage; *Council*, Mr. W. Dye, Mr. H. Tolhurst, Mr. E. Douglas, Mr. J. Thorpe, Mr. R. Cotter, Mrs. M. Leggett, Mr. A. Eade, Mr. Taylor, Mr. Croft, Mr. B. Jones.

A lecture and demonstration, entitled "A Talk on Paper Negatives," was given by Dr. A. E. F. Chaffer on July 10th. There was a very good attendance by members who take a keen interest in this very helpful branch of photographic after-work.

Mr. A. W. Gale, A.R.P.S., gave his usual very fair and well-informed criticisms of the prints shown on our competition night of July 17th. More and more members are entering prints in the yearly competitions, especially in the beginners and intermediate grades, but the Society feels that much more support is needed from the advanced workers.

On the 24th July, Dr. A. E. F. Chaffer projected a number of interesting 16mm. sound films. Two of them excited a great deal of comment from the large audience. One was on the work of the famous American photographer, Edward Weston, and the other was a French film with English commentary on the manufacture of the Foca 35mm. camera.

On the 31st July, Mr. Cyril Jackson was to have presented his "One-Man Show" but, unfortunately, this lecture had to be postponed. In its place a film strip of entries in the slide section of the 1949 Royal Photographic Society's Exhibition was projected, exciting a great deal of interest among members. J.S.

## THE CAMERA CLUB OF SYDNEY

### (Incorporating the Miniature Camera Group)

The meeting of the Camera Club of Sydney, held at Druid's Building, Pitt Street, on the evening of Tuesday, 17th July, was well attended and a pleasant evening resulted. The Open (Indoors) competition brought forth an excellent selection of prints in both "A" and "B" grades. Results were:

"A" Grade: 1, J. Hoey; 2, J. Clear; 3, K. D. Hastings; HC, M. Wright.

"B" Grade: 1, B. Stavelly; 2, D. Trotman; 3, B. L. Gibbons; HC, B. L. Gibbons.

The Secretary, Mr. W. Kinsey, apologised for the absence of the Club President, Harry James, who was unavoidably detained en route by air from Lismore.

On a motion proposed by M. Wilson, the Inter-Club representative was requested to approach the representatives of the various other camera clubs in Sydney, with view to forming a Central Council of Camera Clubs in Sydney for the purpose of discussing the possibility of the joint organisation obtaining, on long term lease, suitable premises of a permanent

nature to be shared by all camera clubs, each to have an individual meeting night and display space for public exhibitions of members' work, etc.

A letter from Mr. Frank Hurley, who was to have given a talk entitled "Adventures with a Camera," was read and in it he regretted that "as in all probability he would be travelling through Northern Territory, Tasmania, South Australia or West Australia," he would be unable to attend.

The meeting held on Tuesday, July 31st, was not so nearly well attended due, no doubt, to the inclement weather. Despite the widespread disappointment at the inability of Mr. John Hearder to attend for his scheduled demonstration, members were treated to a most interesting and informative evening by way of a showing of the Linhof Technica 4 x 5 inch camera by Mr. Anthony Goodman.

The President (Mr. Harry James) thanked Mr. Goodman for his kindness in coming along at so short notice to fill in the absence of the scheduled speaker who, it is understood, will attend at a later date in the year when business demands are less pressing.

M.G.W.

## Y.M.C.A. CAMERA CIRCLE, SYDNEY

On May 24th the monthly competition "Landscape" was judged by Mr. C. Noble, with the following awards being made:

"A" Grade—1, V. L. Springett; 2, E. Salter; 3, H. Grenenger. "B" Grade—1 and 2, K. Douglas; 3, R. Kelly.

There was an excellent showing of prints, and Mr. Noble said the club was to be commended on the general all-round quality of the work. He paid particular attention to the "B" Grade members' prints, giving many helpful suggestions and advice on how to improve the standards in technique and presentation.

On June 7th, the Camera Circle was fortunate to have Mr. J. Hogarth, from Kodak Ltd., to give an illustrated lantern lecture on filters and their uses. The fundamental colour sensitive differences between the modern photographic emulsions and the human eye were shown by the use of the spectrum and graphs. The use of relative colour filters to correct the colour sensitive properties of photographic materials, so that the finished print in brightness and tone is relatively nearer that as actually seen by the eye, was clearly shown by several excellent examples. The merits of filters for producing contrast, particularly in copying and reproduction were also discussed.

The monthly competition "Child Study" was judged by Mr. J. Galbraith, who made the following awards:

"A" Grade—1 and 2, C. Jackson; 3, L. Friend.

"B" Grade—1 and 2, K. Douglas; 3, E. Graham.

Mr. Galbraith particularly stressed some of the finer points in print presentation, stating that a print can win the first award, all other points being equal, by the fact that it had been presented better than another print which has equal pictorial and technical qualities.

At the same meeting, club member Mr. E. Salter again showed his versatility in photography, as well as in the exploration of limestone caves, by screening a collection of 35mm. Kodachrome slides taken in caves both in New South Wales and Tasmania. Many of the

slides were made under very difficult conditions—by flashlight during many hours of hard crawling and climbing hundreds of feet below ground level. The amazing beauty and wonderful formations revealed in Mr. Slater's slides have to be seen to be believed.

On July 5th a very good friend of the Y.M.C.A. Camera Circle, Mr. Henri Mallard, gave the members a demonstration on "Dye and Pencil Print Finishing." His lecture and demonstration were expertly given in an entertaining manner, and in such a way as to inspire those present to endeavour to attempt similar afterwork on their own prints.

Mr. Mallard showed how relatively easy it was to remove blemishes, unsightly highlights, etc., that could easily mar an otherwise perfect print.

The monthly competition "Men at Work" was judged on July 19th by co-judges Mr. W. Mayson and Mr. V. L. Springett, the following awards being made:

"A" Grade—1 and 2, E. Slater; 3, H. Grenenger.

The club outing on Sunday, July 29th, to Parramatta Park was thoroughly enjoyed by all present, thanks to almost perfect weather.

One of the most interesting and unusual lectures received at a Y.M.C.A. Camera Circle meeting, was given by Mr. A. W. Gale, A.R.P.S., on August 2nd.

Mr. Gale's lecture on "Astronomy and Photography" was illustrated by projected slides. Members were amazed how the universe was unfolded to them by Mr. Gale's ably-given lecture, and were surprised at just how great a part photography plays in the investigation and observation of the constellations.

V.L.S.

## PHOTOGRAPHIC SOCIETY OF VICTORIA

There was an excellent attendance at the meeting held on July 20th when Mr. Roy McLister gave a very fascinating account of the jewel of the Gippsland mountains, "Tarli-Karng," the Little Lake. The lecturer described and illustrated the lake and the surrounding mountain and bush country with the aid of a series of magnificent Kodachrome slides made on a recent trip to the area. All present were grateful not only for the exhibition of slides, but for the pleasant and informative commentary which accompanied them.

On August 2nd a feast of rare quality was provided at the club rooms when Mr. John Loxton, the well-known artist, brought along his watercolours and showed how a picture is painted. In a delightfully informal manner, Mr. Loxton sat and sketched from memory a landscape in the highlands of north-eastern Victoria, explaining his materials and methods as he went along. Apart from the technical side of his art, Mr. Loxton included some amusing anecdotes as well as a caustic commentary on certain art forms and their proponents. In his view, the best art is to portray nature in her various forms and moods as faithfully as human limitations will permit. The talk concluded with the completion of the sketch—a beautiful back-lighted scene with distant snow-capped mountains framed between trees. All present felt a sense of inspiration to go out with the camera and try again to capture the moods of nature.

It is worthy of note that a considerable improvement in the standard of work submitted to the monthly competitions has taken place recently. Several of our new members are taking a keen interest and are submitting prints of high quality and pictorial appeal. It is urged that as many members as possible enter the competition and thus improve their photographic outlook.

E.R.C.

## NEWCASTLE PHOTOGRAPHIC SOCIETY

The application of the "blurred mask" to improve pictorial work was advocated by Mr. Don Cameron at the July 23 meeting of the Newcastle Photographic Society.

The "mask" demonstrated by Mr. Cameron was an out-of-focus film positive printed in conjunction with the negative. He explained that the results obtained by dodging with the hands or a card during enlarging, were automatically obtained with the mask coupled with the negative. This mask had little effect on the printing of highlight density, but held back the printing of the shadow areas.

Mr. Cameron said that the out-of-focus positive was made by placing the unexposed film beneath a sheet of glass, placing the negative on top of the glass, and then exposing to a non-point light source. The film positive had to be under-exposed so that the negative had dominant control in the final printing. The making of test exposures on strips of film would ensure the correct exposure and development.

If the film positive were exposed to the same density as the negative, the final print would have the effect of a line drawing, devoid of half-tones.

The Society's open competitions for July resulted:

"A" Grade: 1, W. H. McClung; 2, A. T. Ullman; 3, A. Reedman.

"B" Grade: 1, M. McNaughton; 2, T. Yearsley; 3, K. Rodgers.

Point-score leaders: "A" Grade—W. H. McClung, 44; R. Gain, 39; A. T. Ullman, 37; J. Ralston, 15.

"B" Grade—H. Andersen, 19½; F. Turner, 18; J. Lillyman, 17; M. McNaughton, 15½; T. Yearsley, 15; J. Little, 11. W.H.M.C.

## Forthcoming Salons and Exhibitions

### APPROX. CLOSING DATES JANUARY, 1952

- |  |                  |
|--|------------------|
| <b>56th Annual Birmingham Exhibition of Photography.</b>   | <b>Jan. 20th</b> |
| Information from: D. McM. Henderson, 62 All Saints Road, Kings Heath, Birmingham, England.   |                  |
| <b>Ilford Photographic Society's Annual International Exhibition.</b>  | <b>Jan. 31st</b> |
| Information from: R. D. Lambert, 6 Michigan Avenue, Manac Park, London, England.   |                  |
| <b>London and Cripplegate Annual Exhibition.</b>   | <b>Jan. 29th</b> |
| Information from: Exhibition Secretary, City of London and Cripplegate Photographic Society, 145 Thanet Street, London, W.C.1., England. |                  |
| <b>10th West Canadian Salon.</b>   | <b>Jan. 20th</b> |
| Information from: H. E. Nicholas, 118 Lawndale Avenue, Norwood, Manitoba, Canada.  |                  |
| <b>15th Inter. Salon of Photographic Art of Portugal.</b>  | <b>Jan. 31st</b> |
| Information from: Vice-President do Gremion, Portugues de Fotografia, Rua Braancamp, 42, 2 Lisbon, Portugal.                             |                  |
| <b>Chicago Inter. Exhibition of Nature Photography.</b>  | <b>Jan. 15th</b> |
| Information from: Blanche Kolarik, 2824 Central Park Avenue, Chicago 23, Illinois, U.S.A.  |                  |
| <b>15th Annual Inter. "Circle of Confusion" Exhibition.</b>  | <b>Jan. 31st</b> |
| Information from: John S. Goodwin, 2028 Howard Street, Whittier, Cal., U.S.A.  |                  |
| <b>Minneapolis Inter. Salon of Photography and Colour Slide Exhibition.</b>  | <b>Jan. 15th</b> |
| Information from: Warren Anderson, 123 South 7th Street, Minneapolis, Minn., U.S.A.  |                  |
| <b>Wilmington Inter. Salon of Photography.</b>   | <b>Jan. 14th</b> |
| Information from: M. M. Wainscott, P.O. Box 401, Wilmington, Delaware, U.S.A.  |                  |

## P.S.A. Requirements for the Conduct of International Exhibitions

The Photographic Society of America has revised the minimum requirements of the Pictorial Division for the conduct of national and international print exhibitions held after July 1, 1951. These requirements represent the consensus of current thinking of representative salon chairmen and exhibitors in the United States, Canada, Mexico and Cuba, as indicated by replies to a five-page questionnaire received about a year ago.

**Sponsorship.**—Each exhibition shall be sponsored by a recognised institution, camera club or association sufficiently interested to guarantee the execution of the many details incidental thereto, including the careful handling and prompt return of exhibitors' prints and the payment of all expenses.

**Character of the Exhibition.**—Each exhibition shall be open to all possible contributors, amateur or professional, without restriction as to residence.

**Place.**—Each exhibition shall be held in a public or semi-public building, with facilities for the proper display of the number of prints likely to be accepted by the jury. If the building is a club or of similar semi-public character, it must be kept open to the public at least eight hours a day during the period of the exhibition.

**Period.**—The minimum period of each exhibition shall be one week; the maximum, one month.

**Jury.**—The jury of selection shall consist of three or five qualified judges. The two-jury system, whereby two juries of three judges each pass on all prints submitted, is also acceptable.

**Schedule.**—A schedule should be developed for each salon consisting of the closing date or dates, the date notification cards will be mailed to entrants, the dates the show will be on exhibition, the date total rejects will be returned, and the date by which all prints will be returned. The objective for the overall length of this schedule shall be six weeks (closing date to return of last prints) with a maximum allowable period of eight weeks.

**Originality.**—All prints submitted shall be the sole work of the contributor, mounting excepted.

**Acceptable Prints.**—Four prints in any recognised photographic process or medium, including colour, may be submitted. The acceptability of hand-coloured prints is left to the discretion of the committee and the good taste of the jury. Prints may be in any size up to the maximum size of acceptable mounts.

**Mounts.**—The maximum size of the mount shall be 16 x 20 inches. Prints may be mounted either vertically or horizontally. The colour and weight of the stock is left to the choice of the exhibitor, although light coloured mounts are recommended. All unmounted accepted foreign prints shall be mounted temporarily before being placed on exhibition.

**Fees.**—The maximum entry fee shall be \$2.00; the minimum, \$1.00.

**Prizes or Awards.**—The practice of giving prizes or awards is not recommended. If made and accepted by the contributor, the print or prints involved must be permanently surrendered to the salon committee as evidence of value received.

**Entry Form.**—The entry form shall carry a statement concerning sponsorship, character of the exhibition, place and period of the exhibition, the names of the jurors, the salon schedule, a statement regarding

originality of work submitted, acceptable prints and mounts, fees and the character of the lighting to be used during the judging, as well as space for information concerning the prints submitted, the name and address of the maker, and necessary return of forwarding instructions. General distribution of the entry forms must be complete two months prior to the closing date (four months for foreign exhibitors).

**Lighting During Judging.**—Either the spotlight method (Sept. 1948 *P.S.A. Journal*) recommended by the P.S.A. Standards Committee or the standard P.S.A. light box may be used during the judging. If the light box is used, the wattage should be cut to 160 (four 40-watt daylight type bulbs) and room lights left on to provide approximately 10-foot-candles overall illumination. Committees having facilities to judge prints from the regular exhibition walls may do so provided the general lighting intensity is on a level substantially equal to that provided by the spotlight method or the modified print box.

**Presentation of Prints to Jury.**—Prints shall be presented to the jury in ascending order as to size: 11 x 14 and smaller, first; foreign prints, second; and finally the 14 x 17 and larger prints. Prints by the same maker shall not appear before the judges in consecutive order. All prints, including those rejected on the first round of judging, shall be reviewed a second time.

**Recording Jury Decisions.**—The decision of the jury shall be recorded on the back of each print immediately after its removal from the easel or light box on the first round of judging, and for those "held" on each subsequent round until acceptance or rejection. A gummed form, lightly attached to the back of the print, is recommended for this purpose.

**Notification of Jury Decisions.**—Postal cards shall be mailed to all entrants within 48 hours after the close of the judging, indicating the final decision of the jury regarding each print submitted.

**Hanging.**—All prints shall be hung under glass under lighting conditions approximately equivalent to that used at the judging.

**Catalogues.**—Catalogues (or their equivalent) shall be available at the opening of the exhibition. Where prints are being returned direct to the maker, they may be included in the package with the prints; otherwise they shall be mailed under separate cover.

**Care and Return of Prints.**—Reasonable precaution shall be taken at all times to ensure the safety and proper appearance of all prints submitted. This applies especially during the check-out and repacking period. Prints shall be packed and mailed prepaid as soon as possible after the close of the exhibition. In no case shall they be retained beyond two months after the closing date without specific authority.

**P.S.A. Approval.**—Salon committees, agreeing to meet the foregoing minimum requirements, may indicate on their entry forms: "Conducted according to the Recommended Practices of the Photographic Society of America." P.S.A. recognition will be awarded such salons provided, of course, that the requirements are met, and that two copies of their catalogues are forwarded to R. L. Mahon, Director, Salon Practices, 260 Forest Avenue, Elmhurst, Illinois, not later than the closing date of such exhibitions.



AT EVELEIGH, K. J. Mierendorff

Vol. 58 SEPTEMBER 1951 No. 9

# THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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## Preview of October

October features will include :

*The E.K.Co. Data Book "Functional Photography."*

A 'micro-film' presentation from the 1948/50 Exhibition of Australian Press Photography.

More "Leaves from a Studio Diary," by J. C. Young.

"Simple Methods in Portraiture," by W. A. Jessop.

Together with all the regular 'A.P.-R.' features.

Once again, the Editor invites the submission of photographic material of every description, with a view to publication.

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The A.P.-R. for SEPTEMBER, 1951 **531**



# Print Control

In photography, particularly pictorial photography, control plays a most important part if one wishes to present the finished print in a truly effective manner. You see, the ultimate purpose behind such a picture is to convey some definite impression as seen by the inner eye, or some mood which stirs the emotions; so, if by some control method—whether it be chemical or mechanical—one can enhance this impression or mood, I believe that its practice is justified.

Probably, it would be quite correct to say that this control commences even before the shutter is clicked, but I do not propose to go into details as to how we can exercise control at that stage, as it is beyond the purpose of this article and, in any case, it has been admirably dealt with by other writers.

Then, again, we have the various forms of negative control. While it is possible to make small alterations on even a 24 x 36mm. film frame, this control is usually confined to the larger size negatives, so that for those who use the smaller sizes, there remains only the print upon which to work. Although my methods are not original, I have endeavoured to learn the various available techniques, and to apply them where their use can effect some real improvement to my prints.

My method of working is as follows: A straight half-plate print is exposed, developed, fixed, washed and dried. That print is then studied to determine whether dodging, burning-in, etc., is necessary, or whether any small objects require removal or suppression. The best possible print is then made and fixed in *plain hypo*—the reason for this will be explained later. If any reduction is to be carried out on the print, a short wash only is given—reason being that after the reduction process a final wash is necessary anyway. The print is next dried and examined. It is advisable to deal with a dry print, as one can more easily assess the degree to which it may be necessary to alter the tonal range, for, as we all know, a wet print appears more brilliant than a dry one.

Before processing any further, let us have a few words about Farmer's Reducer, which

By **ARCHER ROBERTS**

is possibly one of the best chemicals for local reduction work on prints but which, nonetheless, is very liable to cause stains. After quite a period of experimenting, I found that the secret was to leave out the acid hardener from the fixer; plain hypo greatly reduced the tendency to stain. Incidentally, if readers have had trouble bleaching prints for sulphide toning, I would suggest they try leaving the acid hardener out of the fixing bath—a practice which, I think, will remedy this trouble. It was, in fact, due to the same difficulty that I decided to use plain hypo when carrying out any reduction work on prints.

Another bad habit of Farmer's is 'feathering'—and my thanks are due to an American writer who suggested the use of dried egg albumen to counter this.

The materials required for the local reduction of a print are as follows:

A saturated solution of potassium ferricyanide.

A 20% solution of plain hypo. (Before use, add a pinch of egg albumen.)

Egg albumen for the above purpose.

Small brushes.

Cotton wool.

Two eye-droppers (one for hypo, one for ferri).

## Procedure

Soak the print until limp, and transfer to the bottom of an inverted dish. Have a dish of water handy to which has been added a pinch of egg albumen.

Mop off surplus water with a wad of cotton wool that has been soaked in albumen water and squeezed dry.

Take one 'dropperfull' of hypo and add to it one drop of 'ferri.'

First of all, it is most advisable to try out strength of reducer on a discarded print, as the speed of working varies with the type of paper used.



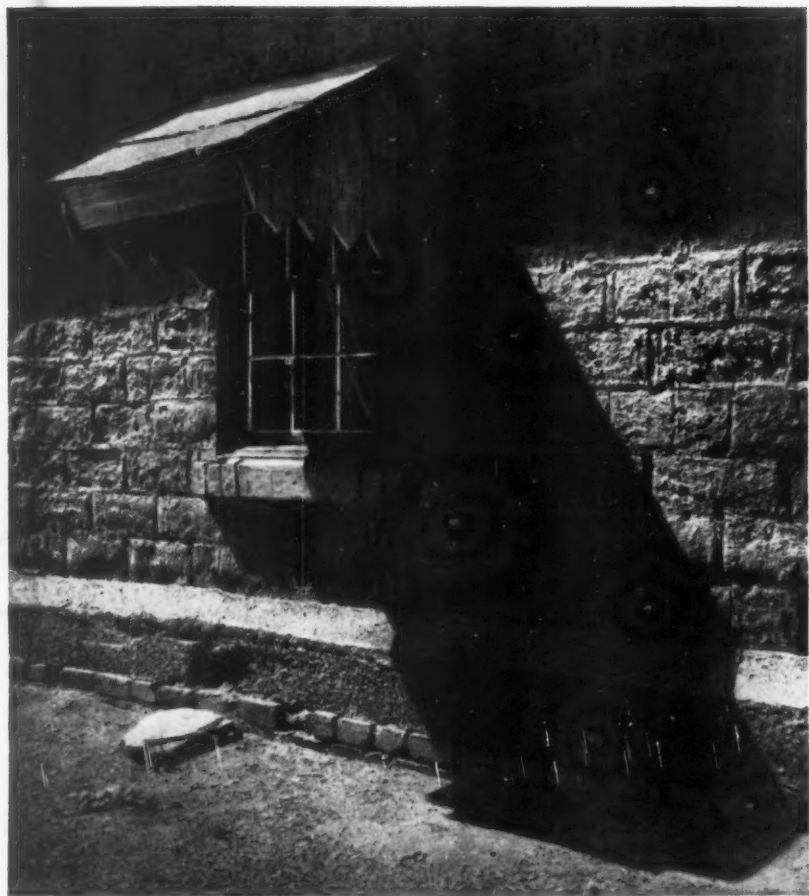
**EILDON LANDSCAPE**

*Archer Roberts*

ILLUSTRATING PRINT CONTROL BY ARCHER ROBERTS

COTTAGE WINDOW

*Archer Roberts*





THE INDUSTRY OF MAN

*Archer Roberts*

I have found that the above degree of dilution works well with G2 Kodak bromide paper, but is a little too vigorous with Bromesko of the same surface. For beginners, it may be as well to increase the hypo to two or three dropperfulls, and then gradually increase the strength. Do not try to reduce too rapidly, or a stain will surely result. Touch the area to be reduced with a brush that has been dipped in reducer and wiped on blotter. Immediately swab off with cotton wool which has been soaked in albumen water.

*Caution.*—Do not wait until the reducing action is apparent, or a yellow stain may result. The action of reducer will slow down after a period, and may be replenished once with another drop of ferri. After replenishing once, discard and mix a fresh solution. Having worked on the print for about five minutes, you should rinse it in running water.

When reduction has been completed—this may take from five minutes to several hours, depending on work required—wash for a few minutes, then fix for two or three minutes in plain hypo, to which a little potassium metabisulphite has been added. Wash for a period of an hour-and-a-half to two hours.

Many writers advise the use of Farmer's Reducer for removal of black spots, but I find the thiocarbamide method recommended by H. Matson (*A.P.-R.*, July, 1948) much more effective.

If yellow stains should result from the reduction process, they may—although this is not always certain—be removed by one of the following methods:

1. Immerse in a strong solution of sodium sulphite—preferably before drying print.
2. By bleaching in one part of 0.5% potassium permanganate to eight parts of 2½% hydrochloric acid. After bleaching, rinse in several changes of water, and, finally, in potassium meta-bisulphite (1 to 2%) and redevelop in amidol. With chloro-bromide papers, a change of colour—not unattractive—may result in the print. Bromide prints show no change.
3. By using a weak bleaching solution of chromium intensifier, and redeveloping in M.Q. or amidol without bromide. A suitable amidol formula is as follows:

Amidol—one teaspoonful.

Sodium sulphite—two teaspoonfulls.

Water—16 ozs.

For use as ordinary paper developer—  
add potassium bromide—60/90  
minims.

While amidol, in my opinion, gives much better results as regards the colour of the print—especially with Bromesko G2—care should be taken to eliminate all traces of bichromate, or stains may result. To ensure this, after bleaching, rinse the print for five minutes in running water, transfer for a few minutes to a 2% solution of metabisulphite, then rinse again for five minutes.

After using any of the above methods, no further treatments, other than a short wash, are necessary. Before using the chromium intensifier, prints should be thoroughly washed free of hypo, otherwise stains may result. Prints lacking in vigour can also be greatly improved by using the chromium intensifier—different degrees of intensification being possible by varying the proportion of acid to bichromate. Decreasing the acid increases the intensification. Bromide papers show some improvement with this treatment, but Bromesko papers give far better results.

So much for local reduction. Oil reinforcement provides yet another method of control which can be particularly effective. Its use allows one to bring about a change in the tonal range of the subject, introduce clouds into a bald sky, suppress unwanted detail, and occasionally subdue any highlights. Capably handled, this method can be used to improve the depth of tone of an otherwise dull print which is not quite perfect for exhibition purposes.

Originally, I only used as thinning for artist's colours a transparent medium but, more recently, I have been employing a medium consisting of one part mastic varnish, one part linseed oil, one part turpentine—all of the best quality.

If you choose to use artist's colours alone, first take a piece of cotton wool and rub vaseline well into the surface of the print. Wipe off the surplus with a fresh wad of cotton wool. On a piece of glass, mix artist's colours of the correct shade with a little transparent medium. Apply colour over the entire surface of print, and smooth off until an even tone is obtained. Then, with small pieces of cotton wool, clean out the highlights and any areas that require lightening. If shadows require strengthening, add more



colour and work it well into the print. Definite spots of highlights can be picked out with a kneaded rubber, or pointed match stick, moistened with the tip of the tongue. If the effect is not pleasing, all of the colour can be removed entirely with a light application of turps.

The disadvantage of using artist's colours by themselves is that the prints take almost a week to dry. If rubber solution is used to mount them, care must be taken to see that none of the solution touches the print surface or the pigment will lift. If prints are dry mounted, this must be done *before the work is commenced*, and a mask made to keep the colour off the mount border. Spotting, removal of black spots, reducing, etc., should, of course, be done before the application of the pigment.

In using the second method, apply turps instead of vaseline to the print surface with a wad of cotton wool, then polish off. Mix the pigment with a little of the above medium and proceed as for the method described. The time required for drying is about twenty-four hours, but may be hastened by reducing the amount of linseed oil. This speeding up is not

always desirable, as the slower drying period allows for smoother working.

The artist's colours which I have found to be most useful are Ivory Black, Lamp Black, Charcoal Black, Vandyke Brown and Payne's Gray. The mastic varnish medium used alone can also be used as a print 'dope' which will give added brilliance to shadows. This should be applied with cotton wool and polished off.

While the methods of print control described may appear at first glance to be rather time-consuming, I feel sure that in the end the photographer will consider the time well spent—especially if, in applying them, he has tried to keep in mind the attainment of that peak at which we all aim—perfection.

#### TECHNICAL DATA

##### EILDON LANDSCAPE

Exp. 1/100 sec., f/5.6, fine grain film, yellow filter, reflex (clouds and roads locally reduced with "ferri").

##### COTTAGE WINDOW

Exp. 1/100 sec., f/3, Super-XX reflex (window area locally reduced with "ferri").

##### THE INDUSTRY OF MAN

Exp. 1/100 sec., f/4.5, fine grain film, yellow filter, reflex (background was dodged slightly and then brightened a little with "ferri").

### A reminder !

## DR. JULIAN SMITH JUBILEE AWARDS

for

## CHARACTER PORTRAITURE

With a view to stimulating further interest in the field of character portraiture, it has been decided to make available, as awards for the best recent photography in this field, a number of the Dr. Julian Smith portfolios "50 Masterpieces."

Present plans are for an allotment of three portfolios for Class A entries and three for Class B, together with a special retrospective award for the best character portrait received by the "A.P.-R." since the last Character Study portfolio was published.

In order that all workers will be placed on an equal footing, the Set Subject for September, normally closing

July 10th, is being extended for three months so that this subject will now close on October 10th, with the results featured in the December issue. All Set Subject entries for September will therefore be held over until the above date unless special instructions are received to the contrary.

Note.—There will be no Set Subject prize orders issued at the October judging—only the "50 Masterpieces" portfolios.

DEFINITION: A character portrait is one which includes one or more accessory elements additional to the purely portrait angle. These should tend to provide a definite impression or motive as to the sitter's character or means of livelihood.

# Beauty, Elusive Goddess

In some spot, remote from man, a little plant, feeling the urge of the magic hormones, comes to maturity and blossoms in the sunshine. So, out of soil and air and the catalyst light, beauty is created.

A philosopher might say that, as the flower is unseen by any human eye, it has neither form nor colour, hence, no beauty. Its very existence is, indeed, in doubt. An artist, more concerned with his aesthetic rather than his scientific feelings, might reply that he could create a whole world of flowers in his mind's eye. The philosopher, returning to the attack, would then, perhaps, enlist the aid of a psychiatrist and the artist would then be cautioned to keep his thoughts well within 'this world'.

Philosophical speculation about the objectivity or subjectivity of matter is rather futile, but one point does emerge. That is, that the sensory mechanism of the brain is as necessary to the artist as to the philosopher. Mind is the ultimate touchstone by which all impressions are tested.

This recognition of the dual nature of sensation is important to the photographer because in some way or other beauty is the chief urge which spurs us on. The appreciation of beauty may be instinctive in all of us, but some people are far more sensitive than others. There is a ray of hope for those who feel less endowed than their fellows and who feel that they are not reacting to the stimulus of beauty as strongly as they should. It is possible to cultivate the power to see beauty and to develop latent talent. As a muscle grows under the influence of physical exercise, so can the latent faculty of appreciation be enlarged.

It is possible to arrive at a fuller understanding of what constitutes beauty, to see it where previously none was even visible, and to enhance the pleasure derived from contemplation of it.

How often has it happened that we have passed by some spot where lay hidden from our eyes a potential 'picture,' waiting only for the more active, more receptive 'seeing eye' of a stranger to capture the beauty

By J. MACARTHUR, F.R.S.A.

which has eluded us. We failed to recognise the charm of the spot perhaps because of an initial lack of vision or of too great a familiarity with the scene—a fact which blinded us to its inherent beauty. Maybe the element of adverse association might have entered into the question.

It has been claimed, probably rightly so, that every artist must put something of himself into his pictures, but it is also true that a state of mental detachment is also desirable when looking for subject matter. This means that an artist must first lose himself before he can find the new vision which he must infuse into every work he produces. Only in this way can one get away from the rut of preconceived ideas or the tendency to see everything as fitting in or not fitting in with some unchanging mental pattern. The degrees of convolutions of the brain have been supposed to be an index of its power, but we must not let these convolutions deepen into these too compelling 'ruts' which will forever bind us to one line of thought, one phase of composition, and one static idea of beauty.

Beauty is essentially protean in character, the rival of any chameleon in the way it can change its guise. One aspect of beauty is not all. It presents a hundred facets to as many observers. One day, man will have worked out all types of chemical, mechanical and mathematical formulae to their bitter ends, but, around the corner, beauty will still hold an inexhaustible store of bright new aspects—appealing yet still inscrutable.

To a substantial degree, the appreciation of beauty is influenced by education and environment. The 'simple person' is delighted with the sight of a group of kittens at play, while the aesthete sees more beauty in the pure line of a gothic arch or the texture of crumbling stone.

Customs and manners of the time also tend to affect the issue. How else could any artist have survived the Victorian Era! It

*The beauty of summer  
clouds*



*... of the forest*



*... of the sunset*



does not do to be too pure and holy about beauty for, by losing the common touch, the 'superior person' passes by much which is worthwhile. A narrow attitude of mind places beauty in a prison cell and brands the artist as an intellectual snob.

Beauty is not a subject which is easy to consider from a practical point of view, nor can it be defined by a set of specifications or the perception of it be envisaged in any one pictorial formula but, for the satisfaction of the practical person, there are ways of cultivating the sense of the beautiful which all can follow to their great advantage.

Our first effort will be directed to the general aesthetic approach to the world around us. All beauty is related; hence, good literature and good music are surely collateral with the graphic and photographic arts. Cultivation of any one of the arts is an aid to the appreciation of the others, and so our mental and aesthetic horizons are broadened.

The second aid to greater vision is the cultivation of the element of personal detachment. A supreme example of this power is seen in the devotees of Yogi. Not many photographers will wish to embark on so severe a course of individual discipline or auto-hypnosis, but it is possible to make an effort to cultivate the art of doing one thing at a time when that is desirable.

If you take your personal or business worries with you when you go in search of pictures, then beauty will almost certainly elude you or show but half her true form.

Equally inimical can be too great a consideration for the technical problems of your art. A soul-destroying concentration on technique is to be avoided. Leave something to the latitude of the film. By all means consult an exposure meter if you are in doubt, but remember that the wrong exposure in pictorial work may well be the one that gives the best effect. Ask any well-known exhibitor how much he has owed to a deliberate breaking of the 'rules.'

There are a number of bogies which beset the way of the adventuring searcher for pictures. One of these is enshrined in the phrase "The laws of composition." Let the novice take heart from the fact that these laws have been broken to advantage time without number, but remember also that there must

be a good reason for the choice. There is no virtue in straying from the path of rectitude just for its own sake. Crime must be made to pay. If you succeed, your lapse from grace will be forgiven and you will have taken your art a step forward—but (and you must bear this in mind) final 'success' is essential.

Now that colour is assuming a large degree of importance in photography, the old concepts of the monochrome processes are changing and a wider interpretation is being placed on masses and balance. More and more will photographers discard old convictions of what is right or wrong in monochrome and see ahead with colour-aware eyes in an ever-widening vista of possible themes.

To most of us, beauty is not capable of being defined, but it is a quality which we can recognise and enjoy. The discovery and re-discovery of beauty is an enriching experience. Beauty is no rare phenomenon but, none the less, it is often passed by unseen. When recognised, it is hard to fix its impression in tangible form for others to enjoy and, in any case, perfection is not possible in any art. We can but try to do the best with what we have. That alone is worthwhile.

Beauty, like gold, is 'where you find it.' We learn that far back in Australia's history a shepherd boy stubbed his toe on a mass of quartz and gold; it was a case of 'a fortune at his feet.' In such a way does beauty sometimes positively and unmistakably obtrude upon our path.

Haphazard prospecting brings little wealth, however, and the practical miner must search for his reward. So it is with beauty; we must look below the surface if we are to see what lies hidden from the casual observer. Beauty, our elusive goddess, demands that she be met at least half-way.

#### EXTENSION OF CLOSING DATE

Entries for the  
17th Kodak International Salon of  
Photography

(for Kodak employees in all parts of the world)

An announcement was made recently that the closing date would be September 15th (in Sydney). Would intending competitors please note that the closing date has now been extended by one month to October 15th. Prints are to be unmounted.

*The beauty of a misty  
morn*



*... of the clouded moon*



*... of man's creation*





# Choose Your Sky

If a photographer were to be confronted with a subject that regularly changes its colour from a deep azure blue to a fiery red, he would no doubt consider it a problem to photograph.

The sky is exactly such a subject. Ordinarily, when the camera enthusiast thinks of obtaining a correct reproduction of the sky, he presupposes the use of a yellow filter. That may be satisfactory if the sky is of such a blue colour that, when used with a particular yellow filter, it reproduces in a tone suitable to the subject. Should the sky be grey, then the only function performed by the filter would be to increase the exposure.

Why the yellow filter? Generally the sky is blue, and films are extremely sensitive to blue, so that it reproduces practically as white. It is therefore necessary to hold back the blue light, and this can be done through the use of a yellow filter. The deeper the yellow of the filter, the more blue light is held back, with a consequence that the sky reproduces in a darker tone. Orange filters hold back even more of the blue light, and red filters prevent practically all of it from reaching the film.

If the sky is of an extremely deep blue colour and a red filter is employed, we, relatively, have a condition where very little light goes through to the film. The result is a very dark sky. This is known as over-correction. When no filter or a light yellow filter is employed, producing in the print a tone which is relatively lighter than that which existed in the sky, we have under-correction. Green filters can also be employed for reproducing the sky in a definite tone since they, too, hold back blue light.

Exposure is also important, since it serves as a means of controlling the amount of blue light reaching the film. As mentioned before, a portion of blue light passes through the filter, so that the shorter the exposure, the less is the blue light that will reach the film. The opposite, of course, is equally true.

In considering the tonal reproduction of the sky, one thing that the photographer should bear in mind is that the filter is an accessory used to obtain the effects he desires,

By **AUGUSTUS WOLFMAN**

and not a necessity to be constantly employed. It is not just a case of which filter must be used properly to reproduce the sky? but, is a filter necessary?—and which filter should be used to obtain the effects desired?

The entire scene, or the subject to be photographed should be studied and a decision made whether the sky is to be light, dark, etc., in order to best reproduce the subject or scene. Then, the filters that the photographer has at his disposal should be considered. He may have a single yellow filter, or he may have two or three, or two yellow filters of different densities and a red one.

The next matter to be taken into account is the colour of the sky. The deeper the blue, the more blue light there is that can be held back, and the deeper can be the tone of the sky in the final print. If it is overcast and grey, containing no blue, then it would make little difference if a filter were employed, since there is no blue light to be filtered out.

A yellow filter used with a deep blue sky may well produce in the print a deeper toned sky than a red filter employed when there is little blue in the sky. It is therefore obvious that when blue is in abundance, lighter filters can be used, unless over-corrected results are desired. The less blue contained in the sky, the 'heavier' the filter necessary and, as indicated above, in some instances in order to obtain a sufficiently dark tone it will be necessary to use an orange or red filter.

When the sky is yellow, orange or red, it is not necessary to employ yellow, orange or red filters, since these colours are freely passed by the filters mentioned. Besides, films are not over-sensitive to yellow, orange and red light to the same degree that they are to blue light.

A simple method to obtain an idea of how a sky will reproduce with a particular filter, is to view the subject or scene through that filter, studying the tone of the sky as it appears in relation to the tones of the other objects. This will serve as a guide as to which filter to employ.

The photographer having at his disposal but a single filter can resort to varying the exposure in order to obtain different tone renderings of the sky. This procedure should be employed with caution. Too great an under-exposure may produce a sky with a suitable tone; however, detail in foreground subjects may be sacrificed. Whether this is desirable or not depends upon the particular subject and the manner in which the photographer would desire to reproduce it.

Another factor to consider is the sensitivity of the film. With modern panchromatic films it is possible to have the sky reproduce in a definite tone without the use of a filter. However, such a tone may be too light for the effect intended. When orthochromatic films are used, lighter filters can be employed. The filtering action is greater with such films, since they are more sensitive to the blue region of the spectrum. Red filters should never be employed with orthochromatic films, because the latter are not sensitive to spectral red.

In many cases it will be noted that the photographer will strive to obtain as dark a sky as possible. This may produce a dramatic effect in some instances, while in others it will merely appear as obvious over-correction. To better understand the effects that can be obtained with filters, it would be advisable for the photographer to make a few tests.

On different days—when the sky is a deep, azure blue or has little blue—a series of exposures should be made of a definite subject with the various filters that the photographer possesses. Three exposures can be made without a filter; normal exposure, double and half the exposure. A similar set of exposures can then be made with each of the filters.

When all these negatives, representing exposures of different skies, have been printed, the photographer can study the prints and thereby obtain a practical education in the manner in which the sky can be reproduced. The same type of film should be used for all these tests.

When the photographer finally comes to the making of the prints from his negatives, he may find, in some cases, that the tone of the sky is extremely weak, yet on examining the negative there seems to exist a satisfactory rendering of the sky, although the sky portion is more dense than the foreground. A better

reproduction of the sky is obtained if greater exposure is given to the print; the foreground, however, becomes 'burned up.' The reason for this is simple. Light coming from the sky is more intense than that reflected from foreground subjects; and the exposure being judged for the foreground, the sky is considerably over-exposed.

This can be remedied by shading the foreground during the exposure of the print. Sufficient exposure is given to reproduce the foreground properly; then a piece of black paper or board is held underneath the lens of the enlarger in such a manner that the foreground is covered, and only light from the sky portion is allowed to reach the paper. An additional exposure is now given to the sky portion, producing the desired balance. The piece of opaque paper should not be held steady, but be continuously moved with a slight jerky motion in order to prevent a sharp demarcation line on the print. A separate test strip can be made of the sky portion in order to determine the amount of additional exposure it requires.

It is obvious that the photographer has sufficient means at his disposal to reproduce the sky in a tone which he thinks best for a particular subject. No matter what the medium employed for this purpose, we should bear in mind that such mediums must be considered as the means to an end, and not merely methods of obtaining 'obviously different' effects.

*Photography Handbook, 1940.*

### **Some Thoughts on Colour** (from page 539)

of a person who, though undoubtedly colour-blind, is successfully engaged in a profession of painting stage decor, a calling that requires a special technical skill in the blending and application of colour.

Finally, colour seen in dreams and visions is said to surpass reality. There is a story of a boy who, being born with a veil before the eyes, lived in darkness until, at the age of thirty, an operation enabled him to see for the first time; and upon being shown some flowers he expressed his bitter disappointment that their colours were tawdy and dull compared with the visions which he had conjured up in his mind's eye from the descriptions given him by his friends.



**K. J. Mierendorff**

**THE DESERTED**

*An*

**ARCHITECTURAL**

**PORTFOLIO**

**W. H. Leahy**

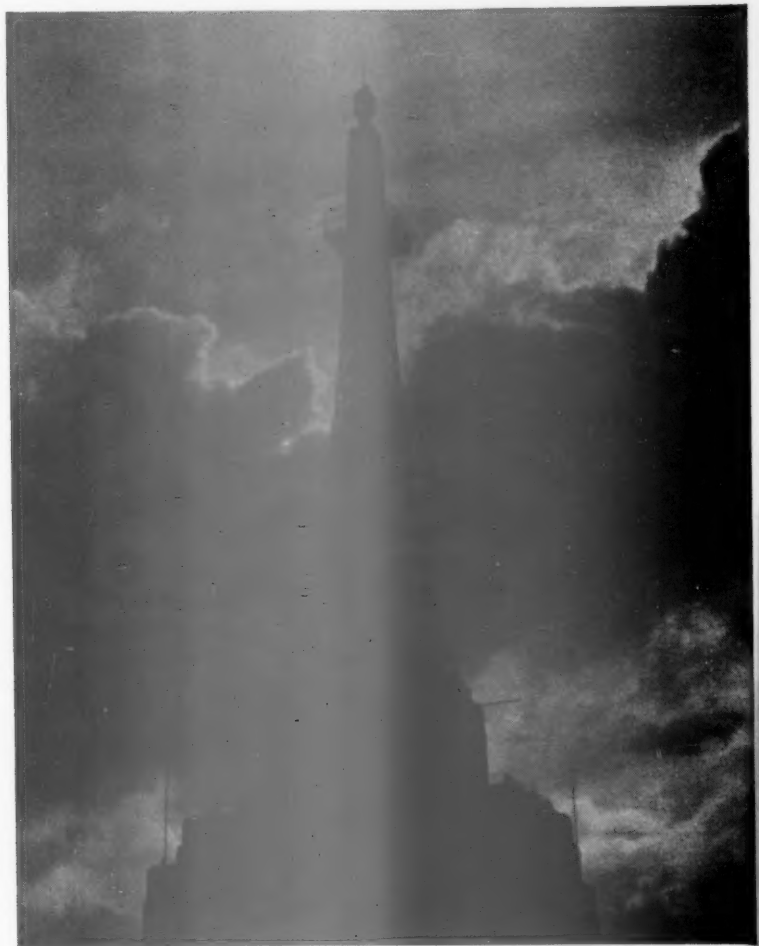
**EACH IN HIS NARROW CELL**



**H. P. James**  
**OUR ALLEY**







**J. F. Cairns**  
**THE CHALLENGE**

**A. L. Gooch**

**THE BEACON**





**K. S. Powell**

**A CITY'S TIMEPIECE**

**R. J. Parsons**  
**PATTERN'D IN STONE**





**S. C. Piper**

**SUNSHINE AND SHADOW**

**F. M. Darsow**

**SHADOWS IN THE COURTYARD**







**W. H. Mathews**

**THE CALLER**

**C. F. Penzig**  
**EILDON WEIR**





**K. Olway**

STEEL IN THE SUN

# Some Thoughts on Colour

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It is the ability to perceive colour instantaneously 'without prejudice' that distinguishes the true artist from the less fortunate individual. The student of colour soon learns that, as far as we are physically able to witness colour in everyday objects, superficial observation is fraught with manifold deceptions, and a closer inspection always proves that things are not what they at first appeared to be. In order to acquire a critical attitude towards colour, we must train ourselves to shed one's preconceived subconscious bias, all the results of past experience, and make an immediate fresh examination of each object as an entirely new and unknown phenomenon.

If it is our aim to secure really outstanding photographic prints or transparencies, we must learn to evaluate colour as it will be recorded in that 1/50, 1/100 or perhaps 1/1000 of a second of time that it takes to make an exposure. The camera will make its recording automatically, and irrevocably reproduce the set-up in its correct colours, but we cannot expect our eyes to make any such split-second decision until we have acquired a sense of colour discernment. Many factors contribute each a share towards preventing us from seeing at a glance all the details of a colour scheme. We say a thing is this or that colour because we remember it to be so. Vision has a knack of adapting itself to circumstances. When there is a gradual change in lighting, the transformation of a subject may pass unnoticed, and whilst we are quick to appreciate the varying hues of clouds at sunset we may be quite oblivious of the changes being wrought in objects which make up our immediate surroundings, where, for instance, terracotta tiled roofs have become orange-vermillion and dark green foliage has taken on a lighter, warmer hue. To make a true estimation of colour, it is invariably necessary to look again, perhaps several times, before we can be sure that we are not being misled.

What a shock it is, upon receiving a batch of colour transparencies, to find white objects tinged with blue, red and some other disturbing tints! Why, we have never seen objects

By VYVYAN CURNOW

just like that—and our first reaction is to blame the processing for an obvious fault. But let us reserve judgment until we have examined the circumstances and see if there is anything to learn from this peculiarity. Adjacent objects reflect their colours into one another. A sunlit brick wall will reflect a strong reddish glow onto a light coloured dress. The blue of the sky lends coolness to parts of a subject not fully lighted by the sun. Foliage can turn a pleasant complexion a ghastly green if the subject is placed too close to it. All these effects are fairly obvious once they are pointed out. Admittedly photographic colour does tend slightly to accentuate those effects, but they are there for us to see if we will take the trouble and delve more deeply beyond first impressions.

Wet and glossy surfaces, when viewed from certain angles, throw back the colour of the sky to such an extent that their own colours may be partly or completely obscured. But when the angle of view is changed the reflection disappears and the colour of a wet surface may be enhanced beyond its original value. Who has not, as a child, gathered brightly coloured pebbles in a creek bed or on the beach, only to find that they have lost their attractiveness as soon as the water has evaporated.

There are two distinct manifestations of colour as applied in the arts, crafts and sciences. The first and the oldest is the *method of drawing in colour*, painting, stencilling or printing, all of which involve the use of pigments. From prehistoric times ochres and coloured earths have been used to provide the means of expressing ideas in colour. To these were gradually added vegetable stains and mineral oxides to make up a range of opaque pigments; these, subsequently, by the addition of a heavy-bodied white substance, such as white lead, were rendered sufficiently luminous to produce comparatively brilliant colour representations. Later on, these pigments were ground more finely, and being

supplemented by a range of hues applied by the aniline dyes, they made it possible to draw, with transparent colour on a white paper base, pictures of a luminous quality far surpassing those made with the older opaque medium.

It is interesting to note that no practical use has been made of the transparent *oil colour* idea, apart from regular photographic tinting, yet transparent *watercolour* is the basis of innumerable fine paintings. A stroll through your local art gallery will demonstrate how much more brilliant are the watercolours than their sombre counterparts in the 'oils' section. Anyone who is interested in colouring and tinting photographs can learn much from these drawings. Incidentally, when colouring prints, we tend to be over-anxious to make sure that every tiny detail receives its modicum of colour. This is contrary to watercolour practice. There is nothing that can be added to white paper that will make it more luminous and, since luminosity is greatly to be desired as an accompaniment to colour, the rule is—never to use a tint when bare paper will express the idea of a fully lit highlight. Particularly accomplished in this art is the water-colourist Norman Lindsay, whose colour drawings will be found on closer inspection to be composed of a lace-work of bare paper, and scarcely anywhere will be found a parallel of the effects he is able to achieve by means of this fascinating technique. Incidentally, it is most unwise to use opaque colour of any type in photo-tinting.

Before considering the second manifestation of colour, it should be understood that colour due to pigmentation arises spontaneously by virtue of the condition of certain materials whereby the light that falls upon them is reflected in a changed form, this usually resulting in a display of what we recognise as *colour*.

The second manifestation includes colour which is seen in the *form of tinted light beams* generated either directly by some energy source or transmitted through some transparent material. The colour seen on a projection screen is first of all radiated as white light, the latter an adjunct to the heat generated in the filament of the projection lamp. It undergoes a subtractive change in passing through the dyes embodied in the colour slide transparency, reaches the screen

as tinted light, and is reflected back to us as colour.

With the exception of those things which are self-luminous, all objects that we are able to perceive are seen by the light they reflect or that which passes through them. It rarely happens in nature that an object reflects all of the light that reaches it. Most ordinary substances have the property of absorbing a fraction of light of one kind or another, and the reflected light given off by them consists of the light source minus a fraction, resulting in the particular hue that we are accustomed to describe as the colour of the object itself. If we see colour when white light is allowed to pass through transparent materials, we say that the colour is made apparent by transmitted light and it is obvious that the same phenomenon of 'absorption of fractions' comes into play to determine what residue is allowed to pass through as coloured light. This will be better understood if we recall that daylight can be split up by means of a prism into its characteristic spectrum which comprises all the colours ranging from red through orange, yellow, green and blue to violet. The whiteness or 'freedom from colour' of daylight depends upon the admixture of all these colours in their correct proportions. If any one or more of them is removed, the remaining light is white minus a fraction; that is to say, it emerges as a distinctly visible colour. Thus a material may have the ability to absorb the red and blue regions of the spectrum and its colour will appear to us to be green in daylight, whilst other objects may have selective powers which will give them collectively all the colours of the rainbow.

This "minus colour" idea is greatly used by our friends the dye transfer and carbonyl printers. The primary colours, as they know them, are red, blue and green. Red and blue together make magenta or 'minus green,' blue and green together make cyan or 'minus red,' while red and green together constitute yellow or 'minus blue.'

It will be seen that no object really has in itself any native colour. Everything depends upon the nature of the illuminant and a substance may be blue or red or any colour, or black under different conditions of lighting.

The majority of subjects that we are likely to examine for colour occurs out-of-doors where the illumination comes from the sky or from direct sunlight. The standard by

which we judge all colour is that which things take upon themselves in the middle hours of the day, from mid-morning to mid-afternoon. Before and after these periods of the day the appearance of daylight, and consequently that of the objects illuminated by it, undergoes many subtle changes in hue covering a very broad range of colours. But most of these changes are so gradual that they pass unnoticed as our eyes automatically adapt themselves to the new conditions. At sunrise or sunset, we are apt to overlook the changes that have overspread our immediate surroundings in favour of the glory of the ever-changing clouds, and our minds sometimes, at best, merely register an impression of a pleasing "glow" over the landscape. A more critical examination of nearby features would perhaps reveal colour changes even more surprising than those of the sky. Moonlight, on the other hand, is usually associated in our minds with a general coldness in which the predominating colour is blue, and we would expect a colour photograph under the light of the moon to show a preponderance of that colour. On the contrary, we are informed by the text-books that moonlight is virtually equivalent to daylight so far as its colour properties are concerned. Natural colour pictures would therefore be quite practical if it were not for the inconveniently long exposure necessary to secure a picture, and the loss of perspective due to misplacement of shadow margins during this protracted exposure time.

What colour is black? The question sounds a trifle facetious and most people would surely answer quite confidently that it is no colour at all—it is 'just plain black.' The truth of the matter is, however, that black can be any colour or none at all. We speak of warm black or cold black. Anyone who has had a fairly wide experience in making photographic prints, will quickly recognize these terms. He will know that 'warmth' means something inclined towards red, 'coolness' means something tending to be a little blue; and he will remember perhaps the 'impure' black of an early under-developed print. Black is represented in pigments by a number of substances. To name a few there are lamp-black, charcoal black and ivory black; each quite distinct in colour. The advanced photographer will know the beauty that lies in the black of a print that has been made on a platinum paper, or the characteristic black

of one developed in amidol. Pure black is something that can occur in theory but is possible in practice only in complete darkness. Even then it is contended by some advanced observers that total darkness is not black, but is composed of myriads of tiny dancing pin-points of colour.

Grey is also a disputed colour. One school of art endeavours to represent in its paintings all degrees of shadow as 'neutral grey,' a term with a rather wide meaning in this case. If two complementary pigment colours are mixed in the correct proportions, the theory is that neutral grey will be the result. Apparently no one has ever quite succeeded in obtaining this perfect state of balance. There is always a trace remaining of one of the original hues which dominates the other. The results of colour photography have proved that this school of art has a reasonable justification for its assumption that shadows are always tinged with colour. The mixing and application of neutral greys call for a profound knowledge of the behaviour of pigments when mixed together as a preliminary to painting a picture.

Comparatively few artists have completely mastered this point, some succeeding only in obtaining an effect of drab and muddy gloom in their work.

Seurat, the founder of one particular school of art noticed that the colour of many natural objects, when examined minutely, is found to be composed of small juxtaposed dots of two or more hues. An obvious example of this device of nature is to be found in the colour of the young leaves and stems of certain species of eucalyptus where the red-green tinge achieved has resulted in the regrettable popularity of the so-called 'gum-tips.' Any attempt to duplicate these complex colours by mixing pigments was bound to be very disappointing, but this school of art met with some success by painting pictures in pin-points of brilliant colour. The process was extremely laborious and the style was eventually broadened (to save time and effort?) until the present day when we find contemporary artists using an even broader technique whereby whole scenes are represented by a patchwork of colour. This method, though not greatly appreciated by the general public, still finds favour amongst the members of a select circle.



Another interesting phase of colour is its effect upon perspective. Quite apart from the perspective effect due to drawing or outline, colour plays a vigorous part in separating the planes of a subject. The most striking result of a third dimension is achieved when strongly contrasted colours are combined with side lighting and its accompanying horizontal shadows to give an impression that leads the eye by steps and stages from the foreground into the middle distance and beyond. This idea can be admirably exploited in table-top and still-life studies.

As distinct from the sources of colour already mentioned, there are a few examples of unusual phenomena worthy of special mention. Opals, mother-of-pearl, the wings of butterflies and beetles and the feathers of birds—all of these depend for their beauty upon special peculiarities of mechanical structure, as opposed to the chemical-optical nature of pigments. The wings of butterflies are covered with microscopic scales; those of the beetles are striated, which means that their surfaces are divided by finely ruled parallel lines. Pearl shell has similar markings. The fire and flash of the opal is not born within the structure of the stone itself, but depends upon the play of light from outside. All of these substances owe their colour to their ability to break up light into its component parts by means of diffraction. Obviously it must be quite impossible to simulate the splendour of iridescent light by any mixture of coloured pigments.

The innate colour of gem stones, such as the ruby, is due to impurities in the material of the stone, which absorb a fraction of white light. The flash and sparkle of a cut gem is again an example of refraction. The blue of the sky is said to be from the sun, and has to do with the particles of cosmic dust suspended in the atmosphere, but the blue of a mirage, such as we see rising from the desert or from a hot asphalt road, is caused by reflection due to expanding air that rises from the heated surfaces.

Colour is not always something to be desired. The irregular behaviour of fractions of light at the opposite ends of the spectrum have been the cause of endless trouble to the manufacturers of lenses. One of the most obvious colour deficiency effects can be seen, when using cheap field glasses, as a coloured fringe around the image. After many years of

research and calculation, it is still not possible to make a lens perfectly corrected for all fractions of colour; nevertheless, there are a few high-grade anastigmats that very nearly approach perfection, and in at least one very high-grade apochromatic process lens these aberrations have been reduced to an almost negligible quantity.

A hyper-aesthetic colour appreciation is claimed by a few unusual people. It is contended that some musicians and others can see colour as an accessory to musical sound. Perhaps you will remember that, during the making of a famous colour cartoon, the artist Walt Disney and the orchestral conductor Leopold Stokowski had frequent differences of opinion regarding the colours they saw as representing notes and chords played in their phantasmagoric presentation of colour and form to represent the music of Bach's "Tocatta and Fugue." It appears that the gift of associating colour with sound is a purely personal matter, and two people may imagine quite different coloured hues when a note of music is played. It is a highly developed faculty that is extremely rare and one might doubt, for instance, that George Gershwin had anything of the kind in mind when he chose the name for his modern composition "A Rhapsody in Blue!"

There are many unconscious applications of colour principles in everyday life. The housewife who uses bag blue on washing day probably does so simply because this substance has been used for the purpose for generations. Little does she realise that the blue is used to serve the same purpose as a filter in masking out the undesirable yellowness of the washing. The fact that a blued wash looks whiter is all that matters. The same housewife becomes an adept artist in the afternoon when she dons the colours in clothes and make-up that she intuitively shows will suit her own complexion.

Not everyone sees colour in its correct proportions. When it is said that a person is colour-blind, it is not necessarily inferred that he sees all things only as black and white; but simply that he fails to see colours in their true proportions, or experiences difficulty in correlating the values of some colours, which may appear to him as neutral units or even opposite in hue to those seen by a normal person. Colour blindness is a distinct handicap to anyone artistically inclined, yet I know

*Concluded on page 543*

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# Charter Flight to the Centre

By **B. SCHAEFFER**

"See Australia First" was our motto—and so it was that on 29th March last, a party of thirteen (unsuspicious!) business men and graziers of Tamworth (N.S.W.) chartered a Lockheed Hudson plane from East-West Airlines (under the command of Capt. Arch. Smith) with the express purpose of seeing something of inland Australia—particularly the supraplexes as Lake Eyre really full of water, and the surprisingly flourishing condition of Alice Springs.

I armed myself with a pair of field glasses and a 24 x 36mm. Kodak Retinette camera (*f* 4.5) and filter. The field glasses proved to be useless because they could not be clearly focused through the 'plane windows but the camera was, of course, invaluable and many interesting shots were obtained—these including a very pleasing batch of Kodachrome colour shots secured at sunrise at Alice Springs.

Our first port of call was Dubbo for refuelling. As we left Dubbo the party was very impressed by the fine country surrounding that city, voting it first-class pastoral and farming land. The scene soon changed, however, and much poorer, dry-looking country was to be seen on the run to Mildura. On this account, Mildura, on the banks of the Murray River, appeared all the more attractive with its green vineyards, the neat symmetrical layout of the farms appealing to all. The city owes its prosperity to the irrigation scheme controlled by the Murray River Irrigation Trust; the average rainfall is only about nine inches a year, but this is augmented by three or four waterings a year from the Trust aqueduct at times mutually arranged.

The farms run to about 30 or 40 acres. Each has its long rows of sheds covering racks of wire-netting; it is on these that the grapes are laid for drying. The dried grapes are

later taken by lorry to the various processing companies which handle packing, marketing and shipping of the finished product—raisins, sultanas, etc.

Our party had the pleasure of visiting the three clubs for which Mildura is famous—the Settlers' Club, Working Men's Club, and Mildura Club. Mildura for a long time was a prohibition area, and so the clubs sprang into being. Later on when licences were permitted, the clubs soon had a large membership. The Working Men's Club, for instance, has a membership of nearly four thousand. Its bar, we were told, remains the longest in Australia, a few feet short of one hundred yards in length.

Paradox! We departed from Mildura at 4 p.m. and landed at Adelaide at 5 p.m., although we were in the air for one and a half hours. Explanation—shortly after leaving Mildura our watches had to be put back half an hour, for we had crossed the "line" into the zone of South Australian time. The run to Adelaide gave us an opportunity for another look at the Murray River at Wentworth and Renmark.

Adelaide is known for its well-planned layout, with parks aplenty—it is indeed a most attractive city from the air. Parafield Airport is about fourteen miles out and, on the run into the city, the countryside showed up in a very dry state indeed. We learnt later that it had received only fourteen points of rain between Christmas and the end of March. Our party spent a very pleasant day touring the



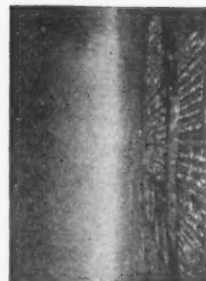
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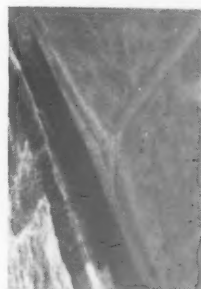
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# LEGEND

1. Mildura—The Working Men's Club.
2. Mildura—Look 11, Murray River.
3. Parafield Airport, Adelaide.
4. Adelaide from the air, showing the belt of parklands.
5. Our E.W.A. charter plane.
6. The open-cut mine at Leigh Creek, S.A.
7. The township at Leigh Creek, S.A.
8. The aerodrome, Leigh Creek.
9. The eastern shores of Lake Eyre.
10. Another view of the eastern shores, Lake Eyre.

ILLUSTRATING "CHARTER FLIGHT TO THE CENTRE"

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## Charter Flight to the Centre *(Continued)*

beauty spots and on the next day, Saturday, explained for Lake Eyre and Alice Springs.

Our course ran practically parallel to the shores of Spencer's Gulf, with Port Pirie, Whyalla and Port Augusta showing up in due course on our left. We flew directly over Quorn, the last town of any size; travellers by car to Alice Springs or Darwin usually rail their cars from Quorn to Alice Springs. Although there is a road of sorts running alongside the railway it is too hazardous for the tourist, for it is liable to peter right out in many places due to encroachment of sand, while there are no sources for petrol, water or food. Our first stop was at Leigh Creek, about three hundred miles north of Adelaide. This is the open cut mine which supplies Adelaide with much-needed additional coal supplies. Soon we were in the air again, with our course set to fly over Lake Eyre.

People at Leigh Creek had told us that we would not see much water in the lake, basing their opinions on the fact that the birds had left the area. This forecast, however, proved to be wrong—there was plenty of water in the lake but by then it must have become very salty, which was the reason why the birds had departed for fresh fields.

My photographs show very clearly the colossal scale on which evaporation had taken place, for hundreds of yards back around the shores can be seen the bands of white salt left behind by the evaporation of the water.

I forgot to mention that the lake had been filled for the first time in living memory by huge floods coming down from Queensland rivers. On the other hand, Lake Torrens (112ft. above sea level), just south of Lake Eyre, showed up exactly as described on our aerial map—"generally a dry salt-pan"; that is how it appeared, as just a white outline of dry salt.

A little further on, Lake Eyre North appeared in view; we flew at about 1,000 feet and had a splendid view of it. This section of the lake is thirty-nine feet below sea level and is about seventy miles long and thirty-five miles wide. It is a tremendous sheet of water viewed from the air. Flying conditions were ideal with the lake like a mirror, not a breath of air to ruffle it. Depth we judged to be about fifteen feet at the deepest spots, but over a tremendous area around the shores the water would not be more than say one to two feet deep.

This summer, Oodnadatta, just north of the lake, had seventy-six days with a temperature of over 100 deg., with most of those between 106 deg. and 118 deg. This gives one some idea of the rate of evaporation. Unless further flooding occurs, I imagine Lake Eyre will be back to "dry salt-pan" in say two years. At the time of our visit there was absolutely no sign of bird life on the lake; in fact, there was no sign of any animal life either, within miles of the shore. Barren sandhills were all that could be seen for miles around.

Our next set-down was at Oodnadatta, a town on the railway, with a population of only 140, and noted for its very hot climate. This is cattle country, but very large areas are needed to run them successfully. We were told that about one beast to many square miles would be the carrying average, the properties being hundreds of square miles in area. After lunch at Oodnadatta, we took off for Alice Springs on the last leg of the forward journey. Each hop was a little over 300 miles, so that our day's journey (Adelaide to 'The Alice') would be about 1,000 miles.

Many miles of flat desert country lie between Oodnadatta and Alice Springs, the only green to be seen being the trees bordering the dry watercourses which stretch for miles; these were full a year ago, but had since emptied their waters into the lake.

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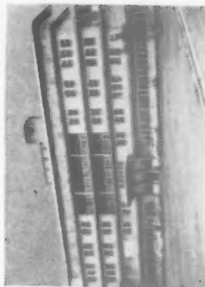
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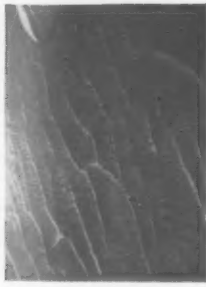
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# LEGEND

11. Alice Springs—an aerial view.
12. Principal hotel, Alice Springs.
13. General view of Alice Springs.
14. Aerial view of Oodnadatta.
15. Broken Hill—South Mine looking across the plantation to the Zinc Corporation.
16. A corner of the Zinc Corporation Works.
17. Homes of staff personnel, Zinc Corporation Works.
18. Base Hospital, Broken Hill.
19. Aerial view of the Darling River.
20. Sand ridges in the desert.

ILLUSTRATING "CHARTER FLIGHT TO THE CENTRE"



# Niepce's 1827 visit to England

## AN EDITORIAL

*The British Journal of Photography*, March 2nd, 1951

### History

In the January number of *The Photographic Journal* (Section A), Helmut Gernsheim has a paper with the title "Niepce's Supposed Kew Photograph." It is one of the most valuable contributions to the history of photography that has been made for many years. For that reason, and because of its great interest for all English photographers, we draw attention to it here and comment upon it. The alleged photograph of Kew Church, which Niepce was supposed to have taken while in England in the autumn of 1827, has always been a troublesome will-o'-the-wisp. That it was, if it existed, of first-class importance, follows from the fact that it would be the first photograph ever taken from nature, and would far antedate anything on record as a photograph taken in the open air in this country. Various mentions of this supposed Kew Church photograph have been made from time to time, but in no case is any mention made by those who were contemporaries of Nicéphore Niepce. This is the more remarkable in that it was known, both in France and in England, that Niepce had produced what he called Heliographs (sun pictures) earlier than 1827. It was this knowledge that caused the publication of a letter by Francis Bauer, F.R.S., in the *London Literary Gazette* of March 2, 1839, in which he states, apropos of the announcement of Daguerre's discovery, that the discovery of photography must be at least twelve years earlier, and the discoverer Nicéphore Niepce. Bauer knew Niepce when he was in England, and was responsible for bringing his claims before the Royal Society. In his memoir to the Royal Society, Niepce says of his stay in England (he had come over to look after his brother who was seriously ill), "I have been prevented from continuing them (experiments) and from arriving at better results." As Helmut Gernsheim remarks, it seems most unlikely that he took any photographs while in England. What then of this photograph of Kew Church? It is never mentioned in any of the literature of the early period, i.e., before 1870. Werge, in "The Evolution of Photography," does not mention it, nor do any of the French historians, in fact the first mention in print is in 1873 by H. Baden Pritchard in *The Photographic Journal* for March, 1873. Now the whole tangled tale has been disentangled and some exceedingly interesting conclusions arrived at by Helmut Gernsheim. The story of the hunt for this matter is fully told and the conclusions arrived at are discussed and justified in the January *Photographic Journal*.

### Conclusions

The following are the points that are claimed to have been established:

- (a) The "Kew Church" photograph by Niepce is a myth.
- (b) We had in this country the earliest camera photograph in the world, taken from nature by Niepce in 1824 (a photograph of a courtyard at Gras, near Châlon), a treasure lost—no one knows how.

- (c) We still have in this country, at the Permanent Collection of the R.P.S., one of the earliest extant examples of a Niepce heliograph taken by means of a camera, though this is a reproduction from a print.
- (d) The Niepce reproductions shown at the Science Museum (South Kensington) are all obtained by superposition of print upon plate.

The account by Helmut Gernsheim of his quest, the details of his discoveries, and the careful documentation of his facts can be read in full. A surprising item is the ignoring by *The Times* of his request to publish a letter appealing to the public for information. Is this one more example of the disdain and neglect of photography in high places? However, *The Observer* did publish his letter, and publication brought results. The whole story is told, and the facts, such as they are, analysed. Quite the most amazing part is the build-up of the myth of the photograph of Kew Church, in which even the name of Faraday is introduced as having seen the non-existent picture. What comes out of it all? First, a clarification of the early history of photography and the removal from it of certain disturbing items which existed only in the fertile imagination of Mr. H. Baden Pritchard. Next the tracing of the history of a veritable and first photograph taken in a camera, and upon this hangs a lot because it does justify the claim that Niepce was the world's first photographer. As Gernsheim says, "He was the first to be able to take a picture in the camera and to fix it. He, and not Schulze or Wedgwood, first fulfilled all the conditions of what we understand under the term 'taking a photograph'." Werge, in "The Evolution of Photography," gives a good account of the actual technique of Niepce in coating, exposing, and fixing his picture on a metal or glass plate, from which it can be realised that all the conditions were fulfilled and that Niepce does, in fact, deserve the title of the world's first photographer and that the first photograph was taken at least as early as 1824.

### Comment

It may be well to point out that the fact that Niepce did not make use of any silver compound does not in any way invalidate his claims. Photography can be carried out with many media in which no silver salt plays a part, and is still photography. Up to the present silver salts have had pride of place because they were easily available, because they were very light sensitive, and because their chemical properties rendered them particularly suitable for photographic purposes, but they are not essential, and Niepce's "Bitumen of Judea" was only the forerunner of many other substances that could serve similar purposes to silver. Think of gum bichromate, the carbon process, the dye processes! Then, too, there was Niepce's use of a camera. It is interesting to note what Werge says about exposure: "After the plate was prepared and dried, it was exposed in the camera, or by superposition, under a print, or other suitable subject that would lie flat." For the latter, an exposure of two to three hours in bright sunshine was necessary, and the former required six or eight hours in a strong light. Even these prolonged exposures did not produce a visible image, and the resultant picture was not revealed to view until after a tedious process of dissolving, for it could scarcely be called development. M. Niepce himself says, "The next operation then is to disengage the shrouded imagery, and this is accomplished by a solvent." We may remember that Werge was one of the early professional Daguerreotypists. He goes on to disparage Niepce's process, but also reveals the interesting fact that Niepce used copper plates coated with silver for his heliographic tablets.





# Controlled Toning

*The British Journal of Photography*, October 20, 1950

The use of warm-toned images is becoming increasingly popular, especially for portraiture; but chloro-bromide papers have many disadvantages. Apart from their very low emulsion speed when really warm tones are required, there is always the problem of securing the desired colour without sacrificing contrast. The following method has been evolved to control the image colour on regular bromide paper.

Straightforward sulphide toning often tends towards ginger-brown tones, and pre-sulphiding gives cold purple tones. But by mixing a sulphide and a silver image pleasant warm brown tones can be obtained, and according to the strength of the silver image the colour can be varied from sepia to black. Some textbooks suggest partial bleaching before toning, but it would be very difficult to control to give even results, and in any case ferricyanide attacks the thin parts of the image before the dense parts, so that the highlights are bleached right out while there is still plenty of density left in the shadows.

The more logical method is to bleach completely and then to redevelop partially before toning. The final colour is controlled by the amount of redevelopment. The longer the development the less silver bromide there is left for the sulphide to act upon, and the colder the final tone will be. Probably a plain metol developer would be the most suitable, but in order to avoid devising a special formula, Kodak D-163 was used and proved to be quite satisfactory.

After the print has been exposed, developed, and fixed (preferably by the two-bath method), it is washed under a tap for ten minutes, then bleached completely in a one per cent. solution of potassium ferricyanide and bromide, washed for about a minute, or at least until no more yellow drainings come from it, and then developed in D-163 diluted down to one part of stock to forty of water. Development time is from two to five minutes at 65°F. according to colour. Less than two minutes' development has no noticeable effect on the tone, but after five minutes the print is almost completely developed.

For even results it is necessary to give a second exposure to the print before or during development to ensure that the silver bromide is developable again. An exposure of a minute to a 300-watt lamp

eighteen inches above the developer dish is ample. Alternatively the bleaching and redevelopment may be carried out in daylight. Care must be taken not to overwork the developer owing to its great dilution. It is safer to use fresh developer for each print. It must also be remembered that the relationship between development time and concentration does not apply to very dilute solutions. If the developer were diluted to half strength the equivalent development time would be slightly more than doubled.

After development the print is immersed for thirty seconds in an acid stop bath, either 2½ per cent. potassium metabisulphite or 2 per cent. acetic acid, then rinsed for a minute and toned in .1 per cent. sodium sulphide. It is best to buy fresh sulphide, an ounce at a time, and make the whole bottle up to a 20 per cent. stock solution, as otherwise it liquifies rapidly and so impossible to measure accurately.

During redevelopment the original buff colour of the bleached print changes to pink in about two minutes, and then slowly changes through purple to black. This colour bears little relationship to the final colour after toning, but it is useful as an indication of how development is progressing. If after rinsing in the acid stop bath the print is left exposed to the light the image will continue to darken, but the effect disappears on toning. A print which had been half covered by another was found to be pink in the covered part and purple where the light had acted, but on toning changed to a uniform colour. If a partially developed print is put in a fixing bath the pink colour disappears in a few seconds.

As an experiment a series of prints of the same subject was redeveloped for periods of two, two and a quarter, two and a half, two and three-quarters, three, three and a quarter, three and a half, four, and five minutes, and on toning gave a well-graduated range of colours from sepia to black, and all, of course, of the same density and contrast.

When judging the colour of wet prints allowance should be made for the fact that all warm tone images dry to a colder tone.

To sum up:

Bleach			
Potassium ferricyanide .. ..	1 gm.		
Potassium bromide .. ..	1 gm.		
Water to .. ..	100 cc.		
Developer			
Kodak D-163 stock† .. ..	2.5 cc.		
Water to .. ..	100 cc.		
Stop Bath			
Potassium metabisulphite .. ..	2.5 cc.		
Water to .. ..	100 cc.		
Toner			
Sodium sulphide .. ..	1 gm.		
Water to .. ..	100 cc.		

Bleach to completion.

Wash 1 minute.

Give second exposure.

Develop 2-5 minutes at 65°F. according to colour.

Stop bath, 30 seconds.

Wash 1 minute.

Sulphide tone.

Wash and dry.

—Hugh Corry

## Niepee's 1827 visit to England

*Concluded from page 564*

and that he endeavoured to darken the clear parts of the silvered plates with the fumes of iodine for the sake of contrast. Werge suggests that this may be safely accepted as the foundation of Daguerre's beautiful process known as Daguerreotype. Fascinating indeed it is to read of these early pioneers and their trials, troubles, and triumphs, and to reflect that from these beginnings have developed the photographic processes of to-day. A long journey and a long story, but one which is clarified and strengthened by such patient investigation as that which Helmut Gernsheim has bestowed upon the myth of the Kew Church photograph. The grateful thanks of all photographers are due to him for adding yet one more chapter to the strange, wayward, and often obscure history of the early years of photography, and for placing it on record.

### †Kodak Developer D-163

Kodak Elon Developing Agent .. ..	80 grains
Soda Sulphite .. ..	(Anhydrous) 6 ozs.
Hydroquinone .. ..	1 oz. 160 grains
Sodium Carbonate .. ..	(Anhydrous) 5 ozs. 80 grains
Potassium Bromide .. ..	100 grains
Water to make .. ..	80 ozs.

Dissolve chemicals in order given.

# The 1950 P.S.A. Convention

By SAM VOGAN

Registrations last year were well ahead of previous conventions with a total of about 870. There was a long list of attractions; the printed programme, in excellent typographical taste, was arranged in a new way. There was a vertical column for each of the six Divisions, which enabled, say, a nature fan, to run down only his own group column to find items best suited to his interests. I must say that this ceased to be an advantage, however, to a person interested in several Divisions.

Each year the programme usually emphasises (to my mind) some phase of photography. This year I was impressed with its close approach to *modern* photography. We might call it a retreat from classical and factual photography.

Maurice Tabard, the famous fashion photographer from Paris, France, gave an excellent lecture on "Solarization and Interpretative Photography"—this in excellent English. I was fortunate to have the opportunity, later on, of having a good discussion with him. "We must not be afraid to overcome the lens' over-emphasis on reality if we wish to achieve a personal expression. Anything we can do to subordinate the overpowering excellence of the medium in favour of the picture is all to the good, provided we do not debauch it in favour of some other older medium. The photographic effect should shine through but not be more important than the message."

Ralph Evans, of Eastman Kodak, presented his "Derivations from Colour Photography," which I can highly recommend to anyone "sick of doing the same old thing in photography." Evans and his assistants have given us a new method of using photography's excellent "drawing" properties to produce pure colour forms and fancies of an almost endless variety to suit any mood that it is desired to arouse.

These two programmes opened a whole new vista to anyone who might be jaded as regards regular picture-making.

Fred Tietzel gave a good talk (illustrated with slides) on "Double Exposures and Composites to Tell a Story." He showed how to do some of the things Tabard talked about the previous day.

Modernism was also much to the fore at the all-morning discussion in the Ballroom on "Contemporary Photography," which turned out to be as promised—a stand-up-knock-down affair. Adolph Fassbender and John Hogan were, of course, the classicists, and Bruce Downes, of *Popular Photography*, and Jake Deschin, the *New York* newspaper camera columnist, were the Leftists, except that they sat on the right of the chairman, Norris Harkness. The latter had his hands full and had difficulty getting the affair wound up before the luncheon adjournment. A disinterested jury, I'm sure, would have decided that everything each man said was correct. There is no pat answer to any question. Any man's opinion is as valid as the best, even if he can't express it quite as convincingly. It sure was stimulating and at times 'heady.'

Edward Hill, of Fleetwood, Pa., another performer in the Ballroom, gave a 'super' performance entitled "Invisible Motion." I never saw better colour slides or better time-lapse movies. With his projectionist well synchronised, he switched back and forth from stills to movies (of the same object) as smoothly as could be—all the time scarcely missing a beat with

his running commentary. It was almost too good to be true, and certainly too much to be digested at one sitting. I had a headache afterwards from trying to absorb everything. Intense listening combined with intense seeing can be strenuous. Hill had enough for two good programmes. We saw still flowers start to grow or fade. This is a technique that should be used by some of the 'Audubon series' lecturers who force their audiences to look at jiggly pictures of still objects which their audiences so often like to see kept still. What's the use of taking movies of flowers if there is no wind blowing!

The Thursday morning programme was of interest to those engaged in visual education, being on the technique of "Tape Recording." George Blaha indicated how this method is useful for sending out 'canned' programmes to camera clubs. Paul Oelman's tape and slides on "Nude Photography" proved a finished effort on the 'skin game.'

Then we heard how to prepare talks for projection programmes by the expert Adrian TerLouw (E.K. Co.), who later in the week was one of a breakfast party consisting of Mr. and Mrs. Arthur Papke, of Chicago, and ourselves. This occasion proved to be one of the best of those meal 'conferences' which are such a valuable part of the Convention. These 'in-between' meetings with delegates are cherished memories.

The Founders Room proved far too small for the crowd that wanted to hear Gottlieb Hampfler disclose his methods of photographing flowers, which he has worked out over long years of picturing them at famed Longwood Gardens.

Lorena Medbery had a full audience for her trip through Europe. Our Lorena is getting to be quite a personality! Her pictures were superb, but I would prefer to have seen them with full illumination. It may be more professional to project from the gallery, but I would rather use the shorter lens down in the audience in order to obtain the proper screen brightness for so large a picture. Proper standards of projection are recognised, but nobody seems to bother using them even at P.S.A. affairs, which should be model performances. Here's where Detroit can show a big improvement at next year's meeting. One who is familiar with the existing standards told me he would be glad to check over every projection detail with the Committee in advance. In my lectures I prefer to think that my pictures are more eloquent than my speaking, so I am very zealous to see that they are projected to the best advantage. Like the 'name' bands, perhaps, we should be announced as 'so and so and his colour slides' (or perhaps movies).

The Photo-Journalism Division items on the programme are, each year, becoming more important to the general membership.

One of the best equipment and gadget talks I have ever heard was by David Eisendrath, of *Life*. He showed us how he wires a room beforehand for flash so as not to make marks or holes in the walls, at the same time keeping the wires inconspicuous.

From what I heard at one of the meetings, this Division will be taking some of the load from Fred Quelmalz's shoulders at Detroit for pictures and publicity. P.S.A. is fortunate in having prominent publishing interests active at conventions—these include Frank Scherchel, of *Life*, Ollie Atkins, of *Saturday Evening Post*, and editor Frank Fenner, of *Popular Photography*. We missed publisher John Rowan, of *Camera* magazine; it would have been more like a 'Baltimore Convention' if Rowan had been there. He has been laid up for some time, but was ably represented by his son George, who had a big job to handle in *Registration and Reception*.

Of special interest to colour workers was Howard Colton's programme (by the Technical Division) on "Ektacolor Print Film"\*. This is not to be confused with Ektachrome. By using Ektacolor negative film in the camera, we will be able to project onto Ektacolor Positive Film and make brilliant transparencies of any size in our own darkroom. When we get it in 35mm. rolls, we'll be able to blow up our miniature colour negatives and 'fool' the editors who annoy us by insisting on 4" x 5" or larger. Won't that be some satisfaction?

Ralph Gray, with his movies of Mexico and Guatemala, filled the Ballroom on Tuesday night, but we missed it as we had been invited out for the evening. The colour slide clinic, conducted by George Allan Young, of *Camera Craft*, was a high-class programme. Young had his comments ready as soon as the slides (supplied by the audience) appeared on the screen. His criticisms were helpful and sound, with words excellently chosen from a well-stocked vocabulary.

*The Boat Trip*.—The big get-together event of the convention was the 4½-hour trip around Baltimore Harbour on the steamer *Latrobe* on the Thursday afternoon, nearly 500 making the trip. There were probably 700 cameras and at least \$100,000 worth of equipment on board.

Some had three cameras, such as Fen Small. I soon ran out of film and asked Small if he could help me out. He said: "Sorry—I'm not using 35mm. to-day. Here, take my Medalist, Sam, I just loaded it with "Kodacolor". So there I was going around with two cameras around my neck. Kodacolor has been greatly improved during the past year. I've seen some fine prints made by rank snapshooters.

Shortly after the boat pulled out it was announced over the loud speaker that lunch was ready but that there was no hurry because—"You can eat all afternoon if you want to"—and so it proved. One St. Louis lady told Ida she had twenty-four oysters ('shucked' by a darky) while you waited. America's finest oysters come from these waters of Chesapeake Bay.

There was plenty to shoot at on the trip around the harbour which has helped make Aubrey Bodine famous for his pictures. He was one of the few persons without a camera, but seemed to enjoy watching others take shots of his beloved harbour. Two models also gave us something to aim at. One was a bearded old man (an alleged retired sea captain), and the other was Miss Maryland.

*In Parlour M.*—An interesting interlude before the banquet was the reception of the Oval Table Society which we attended as guests of Fen Small. The much-honoured Adolph Fassbender and Norris Harkness were in the receiving line.

*The Awards Banquet*.—As usual, the convention wound up on Saturday night with the big banquet, with about 500 in attendance.

\*Unavailable in Australia

The Photo-Journalism Division put on a surprise programme—sound movies taken on the harbour trip two days earlier were shown. Some were caught in awkward positions, and if the Division didn't secure signed releases to use some of the shots, there must be libel actions now in progress against P.S.A.! It was quite a scoop for the P.J. boys.

The chief speaker was Dr. Douglas A. Spencer, of the British Kodak company, and past president of the Royal, who spoke of photographic difficulties in the Old Country. Anyone who says English humour is too subtle for American audiences doesn't know Doug Spencer or P.S.A. audiences. He finished all too soon for the crowd. We heard him on a former occasion at Rochester, and his wit certainly has not deteriorated in the meantime.

*Presentation of Awards*.—It was a pleasure to see so many of my friends receive their awards. To heighten the drama of the occasion, all recipients are sworn to secrecy. I was out one morning with two such recipients—Low Reed, of Chicago, and Frank Heller, of Oklahoma (we were looking for pictures in the fog on the harbour). Neither of them let on to me that he was due to receive his Associateship.

I, too, was in on the conspiracy of silence, since I had the honour to sponsor the second fellowship to come to Canada, Karsh being the first, and to have the further honour conferred on sponsors by the Honours Committee of announcing to the recipient, Dick Bird, of Regina, that the award had been granted. The application was seconded by Norris Harkness, of New York, and Harris Tuttle, of Rochester, the latter also receiving a fellowship award. Bird was unable to be present to receive his parchment, but wrote me modestly saying that he considered it a compliment to the Canadian membership as a whole. We feel sure, however, that the Committee had no trouble agreeing on the fitness of the recipient.

An extract from Sam Vogan's "Dittoletter" (Canada).

## "THE VOICE" REPLACES TIMER IN AN ONTARIO STUDIO

From a U.S. Photographic Trade Paper, February, 1951

Wallace Berry, studio operator in Kingston, Ontario, stood at the darkroom sink, waiting for *The Voice* to speak.

"Okay," *The Voice* said, "Take the films out of the first developer. Put them in the rinse tank and agitate them until I tell you to stop." Berry obediently lifted the films from the developer. About 40 minutes later, under the guidance of *The Voice*, Berry carefully wiped his Ektachrome transparencies and hung them up to dry.

This goes on every time Berry processes Kodak Ektachrome Film. *The Voice* is his own, and it comes from a magnetic tape recorder. Proceeding on the premise that instruction should be heard and not seen, Berry put them on magnetic tape. With stop watch in hand, he read the instructions to the recorder, giving verbal signals for the beginning and end of each step. When he's ready to start processing, he switches on the recorder and plays back his recorded instructions. There's no chance of his skipping or reversing steps, and he doesn't have to work with one eye on the timer.

# Notes from the Magazines

## PRINTING-IN CLOUDS BY CHEMICAL PRINT CONTROL

*An account of a lecture to the Wadford Camera Club (Greater London) by Oswald Stein, as reported in the "Miniature Camera Magazine," Jan., 1951.*

Some amusement was caused by his showing a picture of his son gazing out across an Alpine scene, with clouds; then immediately afterwards he showed a second print which effectively demonstrated the fact that his son had merely been photographed in a London flat, a single lamp being used to simulate sunshine.

Taking, therefore, the printing-in of clouds as the subject for the demonstration of his print-control technique, he stated that a primary requirement was a non-fogging developer which would allow the handling of the wet partially-developed print for a relatively long period—10 to 30 minutes even. The principal part of the scene, generally referred to as the foreground, should have the minimum exposure necessary to render all details developable. The primary development was carried to infinity. Mr. Stein explained incidentally that after the preliminary development, the image so formed was largely self-protecting.

His first variant was the production of a print with the foreground developed in the anti-fogging developer. The developer recommended might be the Kodak Formula D-163 with the addition of the maximum quantity of Kodak Anti-Fogging material.

Where the foreground did not contain any marked clear highlights, it was then possible to blot off the surplus developer and to spread on a small quantity of developer with the addition of glycerine to keep the surface of the paper moist and, incidentally, to enable a larger quantity of developer to be held at the paper surface than would otherwise be possible) over the area of blank sky. The print was then placed under the enlarger again and a "cloud negative" projected onto it. The clouds then slowly developed up in the blank sky area and when the desired intensity was reached the print was rinsed and fixed.

The second variant followed the foregoing procedure except that where there were half-tones or moderately clear highlights, which might be veiled by the later printing-in of sky and clouds, in the foreground, the developer remaining in this foreground section was "killed" by swabbing with a solution of potassium bichromate (strength of solution not critical). Apart from this, the procedure followed variation number one.

The third variant of the process was carried out by using the primary development stage, then blotting off the print, and desensitising the foreground section with a solution of Johnson yellow desensitiser. The solution should be carefully filtered before use. The sky and clouds were then printed in and the enlarge-

ment returned to a second dish of the same type of developer as was used for the primary development, but rather more dilute so as to give a slightly softer result and with a greater possibility of control of the rate of development.

The fourth variant of the process was again carried out by the use of the primary anti-fogging developer for the foreground, blotting off all surplus solution, and then painting over the foreground—especially any clear bright highlights—with black poster-colour. The enlargement was then exposed under the cloud negative. After this second printing the poster-colour was washed off and the enlargement placed in the second developer bath (diluted as in variant three) for the development of the cloud and sky area.

The lecturer explained that in this way the partially-developed enlargement could be manoeuvred under the sky negative in order to obtain the best effect of contrast between the light and dark of the sky against the light and dark of the foreground. The disadvantage of the process was, perhaps, its simplicity, since it might lead to abuse—considerable self-restraint was essential in order to avoid what used to be known as "over-filtered" skies, but which were now more euphemistically known as "dramatic" skies.

In order to be able to allow for the use of various grades of contrast of paper to meet the requirements of the foreground printing, the lecturer also suggested that when "cloud" negatives were being sought for—in the spring or autumn when "clouds were generally available in this country"—three separate exposures should be made, as follows: (i) an exposure without a filter, (ii) an exposure using a yellow filter, and (iii) an exposure using an orange or red filter, in order to obtain negatives with the required variations of contrast on the same subject.

## MICROFILMS

*The British Journal of Photography, October 27, 1950*

*The Times* on Thursday, July 27th, had a two-column article on "The Use of Microfilms in Library and Office." It dealt with the present-day problems of finding sufficient space for the storage of printed records required in commercial business, law administration, and in research of all kinds. It provided a timely reminder of the approaching exhaustion of storage capacity for books, files of newspapers, and documents, and of the many units in our vast organism of business and life that are or will be affected by the rapidly menacing limitations of space. For our part it is not only the dwindling space we find a menace, but difficulties of storage and of accessibility that are capable of destroying time and patience and most seriously interfering with the smooth as well as economical planning and execution of our daily tasks. The manual worker is not affected by nor interested in the colossal problem that a sound and economical disposal of our accumulated records poses for us. But every head of business, every lawyer, every student, no matter what his subject is, knows perfectly well that reasonable access to records and a sound system of referencing are absolutely essential to the expeditious and efficient carrying out of his work. This being so, it is all the more remarkable that so many people appear unaware of the value of microfilming, and of the tremendous economies of which it is capable in any organisation where any real bulk of records is



produced and has to be preserved for any length of time. It is quite true to say that the matter of the safe and adequate preservation of documents is one that affects almost every citizen, certainly every citizen who has an interest in or owns any property of value. There is the further point of view that every citizen is interested in a whole series of records, such as wages, insurance, savings, taxation, which though not requiring preservation in perpetuity, yet do require keeping for a number of years. In any private house books, papers, bills, records do not possibly constitute any problem, but the matter is very different when a business, a large department, or a Government or Ministerial section is concerned.

*The Times*, in its article, points out that banks are notable users of microfilming, and as an example of the volume of their operations in this technique cited the bank clearing operations carried out at Trentham, Staffordshire, during the war, in which up to one-and-a-half million items were microfilmed daily. In industry a case is cited where six million contribution cards to a holiday scheme were microfilmed and 95 per cent. of the storage space needed for the originals was saved. An even more striking saving of space is that involved in the microfilm record of *The Times* itself and comprising the daily issues of the paper back to the eighteenth century. This takes 85,000 feet of film and fits into 958 boxes, each measuring  $4 \times 4 \times 1\frac{1}{2}$  inches. In space it occupies 16 cubic feet! Some idea of what this means can be gathered from the fact that some 3,000 pages can be photographed on 100 feet of film on a roll  $3\frac{1}{2}$  inches across.

But business is not concerned with newspapers, nor only interested in cheques; there are all the legal aspects to be considered, and especially the work of solicitors, property owners, and others whose documents and records must be preserved. In addition there are those documents we call historical. They may be gifts or leases of land or property, family papers, autograph letters. All these still leave out of account what might be called current business documents.

Accounts, letters, agreements, all these must be preserved for a few years, and every business house knows what a problem it is to provide adequate and efficient packaging which will facilitate ready access and reference to any such document, and also the ever-growing space such material requires. Not only does microfilming solve most of the problems but it also provides what is a practically indestructible copy. We all know that much of the paper used to-day has but a limited life. We equally know that we can no longer engross our documents on parchment. In microfilming them we can, in fact, overcome quite a number of difficulties. We provide a duplicate of the original, the authenticity of which is now accepted in law, we solve 99 per cent. of the storage problem, we can use a system of reference that offers no difficulty in rapidly finding the document we want, and at the same time the reduced space required for storage facilitates easy access to archives.

There are thus many reasons why we should be interested in microfilming and why we should apply it, or encourage its application over a much wider ambit than that at present covered. It is perfectly true that there are some special problems posed by the practice of microfilming. That is especially true in regard to copyright. In that connection we can remember that the Information Services Committee of the Royal Society examined the "fair dealing" clause of the Copyright Act of 1911 and that as a result of that investigation there appeared the recent "Fair Copying Declaration" to which more than a hundred societies, institutions, and publishers gave their assent. Such a weighty pronouncement serves to

remind us all of the tremendous importance of micro-copying and of all it connotes. We want to be much more ready to use it; to think of it and plan for it when occasion arises, as when a new research or science library is inaugurated or planned. In making general use of microcopying we are far behind our friends in the United States. As yet comparatively few of our libraries are equipped with readers for microfilm, and very many fewer with apparatus for microfilming. It is, however, abundantly clear that in the future we shall perforce have to make vastly wider use of microfilm, not only for copying and storing data of our own but because the world of learning will be compelled to use this medium for the collecting and storing, but even more for the dispensing of all classes of information.

## THE USE OF COLOUR IN INDUSTRY

"Good Business," February, 1951.

The Australian Standards Association has issued a schedule containing its recommendations for identifying pipe lines by colour.

In a very short time (once this standard is introduced everywhere) an employee changing his job can immediately identify pipe lines in the new plant by the colour and act accordingly.

We show below the recommended uses of these colours:

*Signal Red* for fire protection devices—sprinklers, etc.

*Turquoise Blue* for fresh water pipes.

*Grass Green* for salt water pipes.

*Orange* for electricity lines.

*Light Grey* for refrigeration.

*Crimson* for steam.

*Light Brown* for oil.

*Deep Cream* for gas.

The very simplicity of this code makes an ideal basis for safe working for the engineer, not only for designating the contents of pipe lines and systems, but for marking every hazard and every protective device in the entire plant.

\* \* \*

The findings lay down certain inherent qualities attributable to various colours, and we show these below in the interests of standardisation, and the promotion of happier, safer and more efficient production.

*Yellow*.—This colour is one that has the greatest visibility. Use it for obstacle hazards, for traffic markings and marking boundaries of working areas.

*Orange*.—Has the greatest attention claiming value, can be used for dangerous parts of machines or equipment.

*Blue*.—Termed a "thoughtful colour," inspiring caution and deliberation. When you want caution exercised in touching, moving, starting or stopping, mark the control blue.

*Green*.—Is the traditional safety colour and should appear on all safety equipment such as safety cabinets, stretchers, etc.

*Red*.—Is the natural choice for fire alarm systems and fire fighting equipment. Don't use it for anything else.

## IN MEMORIAM



### ERUPTION OF MT. LAMINGTON

JANUARY 21st 1951

*"On this date, with a suddenness that gave no chance for the doomed inhabitants of the district to escape fatal disaster, Mt. Lamington, in the tip of Papua, not far from the historic Kokoda Trail, exploded with cataclysmic force."*

*"Two thousand feet of the mountainside is said to have been blasted away by the force of the eruption. For miles in a broad northerly arc, the great explosion devastated the foothills and all the life they contained. The tragic death-roll, including the native population and a number of Europeans at nearby missions, amounted to almost four thousand."*

*"Thus, with but the slightest warning, another of the slumbering volcanoes of the Pacific awakened."*

*"The blast, estimated to have out-rivalled the force of several atomic explosions, first flattened and stripped every tree for a distance of eight to ten miles over a wide swathe, then the settling ash and tumbling boulders completed the scene of destruction. Near the main crater, lava flowed whilst, further afield, the ground streams ran with boiling mud."*

*(‘Walkabout,’ June 1951)*



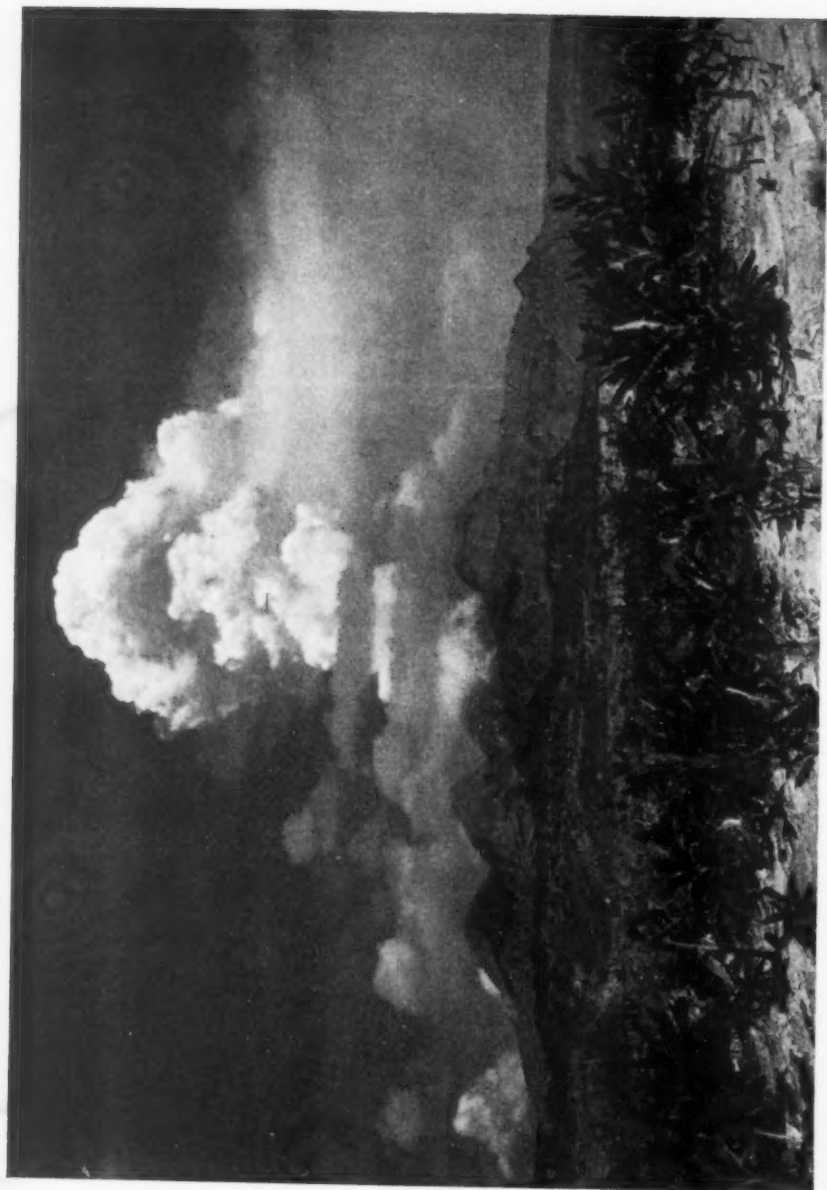


A JEEP HURLED TWELVE FEET ABOVE THE GROUND  
AND IMPALED ON SHATTERED TREE STUMPS.



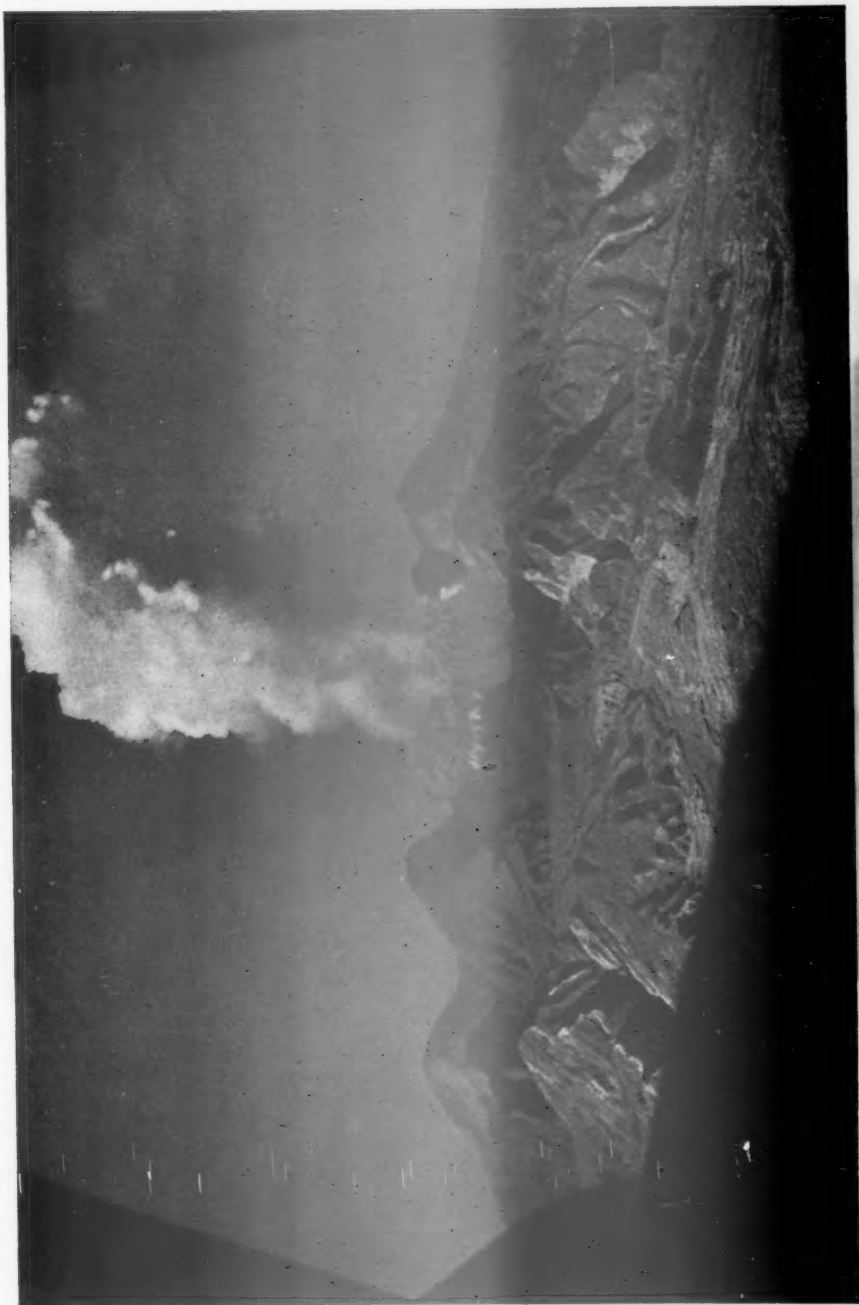
A GARAGE AT HIGATURA.

*Photographs by D. G. WILLIAMS*



MT. LAMINGTON STANDS BARE AND DENUDED  
OF HER RAIMENT OF TROPICAL VEGETATION  
IN THE AREA SHE HAS DEVASTATED.

AN AERIAL CLOSE-UP OF MT. LAMINGTON.



# Review of Contest Entries

## NUMBER OF ENTRIES . . . . . 79

(A/O 28, B/O 51. Note: Set Subject entries held over until October 10th judging)

## NUMBER OF COMPETITORS (Open Class) 48

## NUMBER OF NEW COMPETITORS . . . . . 5

## NUMBER OF PRIZE AWARDS . . . . . 15

**A.F.A., Randwick.**—Very fair impression of a difficult motive. There are some types of subject matter which must be considered impossible adequately to record by means of black-and-white photography, and this can be regarded as one of them. In any future prints, the slope of the horizon line should be rectified.

**M.M.B., West Heidelberg.**—Congratulations on the home portrait of the lass—her features are recorded with very pleasing tonal gradation. The camera angle and the principal lighting seem to be rather too much towards the rear, this tending to give undue emphasis to the back of the head. Flat lighting conditions did not do justice to "The Grey Way," although the technical handling has been very satisfactory. Apart from that, we have the age-old problem of how to introduce any type of composition into strongly perspective and repetitive subjects of this type.

**F.E.B., Sydney.**—Of your pair we prefer the home portrait which possesses the virtues of animation and simplicity, though the print shows overmuch grain for present-day taste. "Success" is certainly a novel treatment for the popular cat theme, but it was unfortunate that focusing was not quite effective. For your album we suggest a trim of a couple of inches from the right, as the animal's tail and immediate background tend to attract too much attention.

**R.C.B., Keepit Dam.**—Neither subject matters offered you a great deal. In the landscape, the foreground elements are somewhat distant and the cloud formation lacking in distinction. You might try another print somewhat darker in tone, printed-in towards the top, and with a trim of about  $1\frac{1}{2}$ " from the left. Better print quality is shown in "And the Earth Remains," though here again the motive is rather slight. The principal interest lies in the bottom right quarter, and we would recommend a trim of  $1\frac{1}{2}$ " from the left and an inch from the top.

**E.C.B., Haberfield.**—Congratulations on HC. "Echo of Sunset" had possibilities, but the print presented is on the flat side. This appears to be the type of subject where some control measures are necessary, perhaps along the lines indicated by Archer Roberts in our current issue. Meanwhile, you might try another print on a more contrasty grade of paper.

**L.J.C., Bogong.**—Mechanical subject well recorded, but hardly very strong in general interest. To our mind there is always a feeling of lack of unity between the two elements—mechanical foreground and fleecy cumulus clouds in the background—in subjects such as this.

**F.T.C., Lane Cove.**—Of your three we prefer "The Lake," which commendably indicates a desirable degree of subject selection. The principal difficulty is the absence of any particular accent to hold our interest—as the last resort there is always the little circle of ripples brought about by a pebble judiciously thrown. Neither of the others offered you a great deal. In the path scene the element of sunlight tends to be dominated by the galvanised iron roof of the building, this being really the principal subject matter. "Storm Coming" is technically weak, but interesting perhaps as a composition. As the channel between the clouds leads down to the actual sunset area, there hardly appears to be the need for the inclusion of the small bush on the left.

**C.S.C., Canberra.**—We like "Corner Post" the best of your three. The problem with arrangements of this kind is their one-sided nature, and it might have been a good idea to draw out the broken wires on the left towards the margin in order to have established the complete triangular composition. Meanwhile, we should feel inclined to darken this side with a view to reducing the feeling of a double exit. "Witchetty" (clever thought!) is novel, but considered as an arrangement we feel that the clash of textures is too great for the requirements of unity—the wood by itself is almost sufficient for a picture. Technique was hardly up to the mark for "Six-Mile Creek," the plane of focus being quite close to the camera; otherwise a pleasant impression.

**R.F.C., South Hurstville.**—"Flood's Aftermath" is the more ambitious of your two, but lighting conditions appear to have been unfavourable, and also there is a tendency towards a two-picture arrangement. For your album take trims of 1" from the left and a couple of inches from the top, and endeavour to introduce more tone into the water on the lower left margin. Lighting conditions were rather flat for "Farmlands," and there is more diffusion than we would expect from a Flexaret negative. The problem with wide views of this kind is to obtain any type of composition once the appeal of colour has been translated to black-and-white.

**P.R.C., Hobart.**—We are pleased to observe a substantial improvement in print quality and subject interest. "Kelly's Steps" is the best, subject to trims of  $1\frac{1}{4}$ " from the right and 1" from the top. The figures have been well introduced, but it was unfortunate that the upper one was looking at the camera; it might be possible carefully to retouch this aspect. "River Grey" is rather general and mainly of souvenir interest. The introduction of the figure was hardly necessary in "Photographer," as the principal appeal lies in the decorative tree and in the sunlit clouds.

**B.V.D., Hurlstone Park.**—Attractive tonal range and good human interest took "Appointment" into the prize list. There is a slight weakness in the presence of the light tones at the foot and bottom left corner; in future prints this area might well be darkened in tone.

**E.D., Roseville.**—"One Summer's Noon" represents an advance in the direction of more interesting subject matter though this is an exceedingly difficult type, there being no greater problem than the posing of such quadrupeds as horses and cows. At the moment too much attention seems to be drawn to the distant landscape (right) and to the tail of the right-hand animal, and we believe that a trim of  $2\frac{1}{4}$ " from the right would be productive of a more unified picture.

**L.J.D., Mt. Gambier.**—Good arrangement, dramatic lighting and fine technical handling took "Sunlit Pines" into the award list. The principal weakness is the very small patch of bright sky right in the centre, and we suggest that this might well be eliminated in future prints.

*A.D., Bendigo.*—Glad to hear from you again and to observe that your hand has not lost its cunning. "Autumn" is perhaps the best, but we would suggest trimming off the nearest section of wall down the right margin—this would bring the principal interest into greater importance. "Into the Light" is a pleasant pastoral scene, above the average in general appeal. Interest would be concentrated by a trim of about  $\frac{1}{2}$ " from the left, just touching the left-hand sheep. "Mountain Mist" is rather vague and distant—one of those aspects that it is next to impossible to record in black-and-white photography.

*J.S.E., Highett.*—Welcome to the contest. Your entry shows a welcome degree of subject selection, although the lighting conditions and technical handling failed to bring the utmost out of the subject matter. Dead tree subjects are seldom effective unless dramatised—the truth of this you may gauge from an inspection of the tree portfolio which appeared in the July issue.

*F.L.E., Narromine.*—"Landscape" is the better of the two versions, though in each case the subject matter tends to be very general. The principal interest is along the left margin, as we believe you will appreciate if you take a trim of  $2\frac{1}{2}$ " from the right and about 1" from the foot. There is also another possibility to be found along the right margin.

*L.F., Burwood.*—Welcome to the contest. Initial print shows very fair technique and pleasing animation, but we would have liked to see the child's right hand showing around the brickwork with a view to breaking the uninterrupted line of the latter.

*G.W.G., Northbridge.*—"Roof Sprayers" is the better of your two, but the subject matter is somewhat distant and a good deal of control would be necessary to make much of the theme. Incidentally, there appears to be no need for the inclusion of the top three inches. "Big Boats—Small Boats" is very contrasty and the interest is scattered. You might like to consider trims of  $1\frac{1}{4}$ " from either side.

*L.C.G., Mosman.*—Your entry embodies pleasant atmospheric impression but, in subject matter, is rather general. For your album take a trim of  $\frac{1}{2}$ " from the foot and 2" from the left.

*A.L.G., Geelong.*—Both entries are arresting. "Calm" gained the placing by a narrow margin by virtue of its very unusual nature but, at the same time, we must admit that we are far from happy about the very scattered nature of the boats so evenly placed throughout the foreground and middle distance. Unfortunately no trimming is possible without cutting into the weird cloud formation. The storm picture is very striking, but the highlight and middle-toned areas in the top third tend to take away too much attention from the principal interest, which is the lower half. You might like to undertake control measures with a view to remedying this state of affairs.

*J.R.H., Warrnambool.*—Of your three we prefer the atmospheric waterfront scene, though this would have been considerably improved by a somewhat higher viewpoint and less obvious control measures. The two still life subjects exhibit very attractive technique, the HC print "Three Jugs" being perhaps the better. These two have been held over for entry in the October set subject, subject to your approval.

*G.F.H., Snake Valley.*—HC for "Mirrored Glory," but this is really a colour subject; when reduced to black-and-white it becomes something of a 'puzzle picture.' You might try one or two varying simplified trims for your album.

*C.V.J., Cronulla.*—Of your three entries we would give pride of place to "Interrupted," thanks to good atmosphere and well-placed centre of interest. "Coastal Gale" is pleasing from the mood aspect but weak as a composition, the arrangement falling as it does into so many horizontal bands. Very attractive print quality is exhibited in the home portrait, but the pose seems uncomfortable and arrangement rather one-sided as a composition.

*W.A.J., Canberra.*—Very attractive technique and atmosphere are shown in "Grand Canyon," but the foreground of brightly lit rocks tends to upset the soft tonal scheme of the remainder. It might be possible to tone down these by control means.

*L.B.K., Albury.*—Congratulations on "Smokey," which is certainly above the average for cat close-ups. For your album make this into an almost square format by taking trims from top and foot. "Summer Morning" had possibilities, but the print submitted is rather hard—try for softer middle tones, at the same time taking a trim of  $\frac{1}{4}$ " from the left and  $\frac{1}{2}$ " from the foot. The Wollongong sunset subject is satisfactorily recorded, but this is the type of subject that needs some definite centre of interest if it is to hold our attention.

*T.K., Bondi Beach.*—"Bewildered Babe" (we hardly agree with the title) reached the prize list mainly on print quality and tonal range; apart from that, we would very much prefer to see a greater degree of story-telling interest. The light foreground of out-of-focus sand is also far from an asset. "Judith" gained HC for a close-up portrait in modernistic vein, technically rather on the hard side due to over-brief exposure and the high degree of enlargement. "Vigilance" could be considered mainly of news and record interest.

*C.O.K., Horsham.*—"Brow of the Hill" shows very attractive print quality, but this is definitely the type of subject that required dramatising by low lighting, use of contrast filter, etc. You might experiment with a very much darker print and restrained local reduction. A trim of an inch from the right is also recommended.

*M.L., Port Kembla.*—The pumpkin subject is the better of your two, but it is difficult, if not impossible, to obtain an interesting composition with a row of six vegetables all of equal shape. The only suggestions we can make are trims of  $2\frac{1}{2}$ " from the right, and say 1" from the foot, at the same time darkening any patches of the sky showing through the palings. Your other entry is a good record of the occasion—one rather difficult to treat pictorially.

*W.M.M., Haberfield.*—Of your two we prefer "Lighthouse Track," which is pleasantly recorded, the main problem being one of composition. The lighthouse is rather central, and there tends to be too much interest down the right-hand margin; on the other hand, the principal motive, the path, is almost lost in heavy shadow. Treatment of "Fishermen's Huts" is surely too general, the principal interest residing only in the bottom left quarter. This is the type of subject that calls for close-up treatment.

*M.W.M., West Hobart.*—Congratulations on the two listings. "Dockside" mainly attracted attention through the contrast of steam and smoke. Apart from that, the arrangement is somewhat restless with so many scattered highlights; a trim of  $\frac{1}{4}$ " from the bottom would reduce these somewhat. "Morning Departure" had possibilities, but in the present version the principal subject matter occupies too little of the area. Try the effect of a trim of  $1\frac{1}{2}$ " from the left and  $\frac{1}{4}$ " from the top.



*K.M., Haberfield.*—HC for both entries mainly on general grounds. "Solitude" is the better, though we would have preferred to see this trimmed with the yacht nearer to the intersection of thirds rather than so close to the lower margin. "Wheels Within Wheels" is too much broken up by light and shade and, in consequence, the sense of form and shape is completely lost.

*V.M.J.M., Narrabundah.*—Welcome to the contest. "Pine Island" owed the majority of its appeal to colour, and most of this was lost when translated to black-and-white, resulting in heavy contrast. For your album take trims of about  $1\frac{1}{2}$ " from either side with a view to bringing the figure to the 'intersection of thirds.' As the contrasts were already excessive and no blue sky was apparently present, there was no need for the employment of a G filter—refer to the article on skies and filters in this issue. The other entry shows very greatly improved technique and subject selection. Our chief comment here would be the very restless nature of the arrangement with the branches 'moving' in so many different directions. A trim of  $\frac{1}{2}$ " from the top would represent an improvement together with darkening of any down-drooping branches along the left margin.

*T.M., Edmonton.*—HC for "Casuarinas at Sunset," mainly on atmosphere and attractive print quality. Considered as an arrangement, there appears to be no reason for the inclusion of the smaller tree on the left—better to let the print rest upon the larger weather-beaten tree to the right. Call it "Veteran of the Storm."

*R.L.N., Mt. Isa.*—Technical quality in "Sun-kissed" was hardly up to the mark, contrast being over-strong and definition poor. You might try a print on a softer grade of paper, at the same time taking a trim of a couple of inches from the left.

*C.F.P., East St. Kilda.*—Of your two we prefer the Shrine statuary subject which is recorded with fair technique, but fails to embody that sense of mass which we feel to be essential in any interpretation of stone-work. You might try the effect of a darker print. "Ship Shapes" brings us to the old problem of what to do with the bows of ships. Your version is above the average, but we should certainly eliminate the double exit to the left by taking a  $2\frac{1}{2}$ " trim from that side.

*E.J.P., Geelong.*—Welcome to the contest and congratulations on HC at first appearance. The subject selected was a most difficult one, involving as it did a very extreme brightness range. Yours is certainly above the average, but the subject is one that seems to need some type of accent to hold our attention—in your version the cow is too small to perform any useful function.

*M.R.P., Maylands.*—Seagull picture very quaint with appealing atmosphere. Slight trims might be taken from foot and right with a view to bringing the bird to the 'intersection of thirds.' We would also suggest that the negative be reversed in the enlarger so that the bird would then look to the right.

*A.C.R., Canberra.*—Prize award for "Architectural Rhythm" mainly on the basis of an interesting tonal scheme in greys. The weakness is the lack of an accent to hold our attention. For your portfolio we suggest that you experiment with various twisted trims based purely on compositional appeal; for instance, take trims of an inch or so from foot and right and make the present right the new top.

*R.R., Moonee Ponds.*—A striking picture! Though not altogether convincing, "Axe Attack" certainly breaks new ground in the silhouette field.

*R.R., Port Kembla.*—Welcome to the contest and HC for your spider web subject on technical grounds—it certainly is perfectly recorded. However, we must go beyond technique to composition, and it is up to you to select a portion in which the arrangement is especially appealing through its rhythmic shape.

*F.J.R., Healesville.*—Pleased to note substantially improved technique and outlook generally. "Through Tall Timbers" is easily the better, but the print presented is very flat, suggestive of under-development. This subject would be an excellent one for experiments in control measures with a view to keeping full interest on the trees. "Rural Sidewalk" is on the heavy side and over-much of the lower branches of the large tree has been included. We suggest that you try this again but not under mid-day lighting conditions. "Elfin Retreat" is more in colour vein—difficult to do much in black-and-white owing to the overall nature of the material. Trims from top and right might assist in concentrating interest.

*J.R., Hazelwood Park.*—Entries again present a refreshing outlook which is always welcome. "Cliff" is perhaps the best, but a somewhat darker print is desirable. In this type of subject it is possible to obtain a variety of trims. The storm subject is also good, but again some trimming (from top and foot) is desirable. The bridge subject was a difficult one for a Folding Brownie, but you appear to have done very well. In this case our recommendation would be trims from foot and right with a view to bringing the figures to the 'intersection of thirds.'

*A.H.R., Bondi.*—It was chiefly the imposing format that carried "Low Tide" into the award list. Technically the shadows are on the heavy side and the principal centre of interest is very near the centre of the print; a trim from the foot might be considered by way of remedy.

*D.M.S., Jackson.*—"Sunny Morning" hardly conveyed that impression, the print being very much on the gloomy side. However, the material generally appears to have pictorial possibilities.

*O.T., Hobart.*—Award to "Death Valley" mainly on the basis of its unusual nature; considered as a composition it is very restless, as it consists of sharply defined elements which cause the eye to wander about. The principal appeal lies towards the bottom-right quarter; hence, drastic trims from left and top might well be considered.

## The A.P.R. Photographic Contests

### SET SUBJECTS

1951

October	..	Closes August 10	..	"Still Life or Table-Top"
November	..	Closes September 10	..	"Seascape or Marine"
December	..	Closes October 10	{	"Record or News"
			{	"Character Portraiture"

1952

January	..	Closes November 10	..	"Bird, Animal or Insect"
February	..	Closes December 10	..	"Clouds"
March	..	Closes January 10	..	"Hands"
April	..	Closes February 10	..	"Australian Landscape"
May	..	Closes March 10	..	"Silhouette"
June	..	Closes April 10	..	"Men at Work"
July	..	Closes May 10	..	"Floral and Decorative"
August	..	Closes June 10	..	"Street, Road or Track"
September	..	Closes July 10	..	"Architecture"
October	..	Closes August 10	..	"Outdoors at Night"
November	..	Closes September 10	..	"Winter"
December	..	Closes October 10	..	"Self-Portrait"

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.



# Editorial Notes

## PRIZE LIST FOR SEPTEMBER, 1951

### CLASS A—OPEN

- First †“He’s Coming Now,” C. V. Jackson.  
 Second “At Rest,” J. R. Hopkins.  
 (Equal) “Sunlit Pines,” L. J. Dundon.  
 Third “Calm,” A. L. Gooch.  
 (Equal) “Low Tide,” A. H. Russell.  
 “Architectural Rhythm,” A. C. Redpath.  
 Highly Commended: F. E. Bennett, F. T. Charles,  
 C. S. Christian (2), A. Doney (2), A. L. Gooch,  
 J. R. Hopkins, C. V. Jackson (3).

### CLASS B—OPEN

- First “Day Dreams,” M. M. Baker.  
 Second “Sunny Morning,” D. M. Strout.  
 (Equal) “Axe Attack,” R. Ritter.  
 “Appointment,” B. V. Davis.  
 Third “Kelly’s Steps, Hobart,” P. R. Cranswick.  
 (Equal) “Dockside,” M. W. Murray.  
 “Death Valley,” O. Truchanas.  
 “Through Tall Timbers,” F. J. Roberts.  
 “Bewildered Babe,” T. Kelly.  
 Highly Commended: M. M. Baker, Enid C. Bird,  
 \*L. Farr, G. F. Howman, T. Kelly, Kiki Mathews  
 (2), M. W. Murray, T. Murray, C. F. Penzig,  
 \*E. J. Plank, M. R. Pocock, \*R. Rees, F. J. Roberts,  
 J. Rogers.

\*Indicates new competitor.

†Indicates reproduction in this issue.

## WELCOME TO FIVE NEW COMPETITORS

We are happy to extend a welcome to five new competitors who have “taken the plunge.” Initials are as follows: J.S.E. (Higgett), L.F. (Burwood), V.M.J.M. (Narrahundab), E.J.P. (Geelong), R.R. (Port Kembla). Three HCs were gained by this group.

## THE XVth SOUTH AFRICAN SALON OF PHOTOGRAPHY, JOHANNESBURG

—will also be exhibited in other leading centres in South Africa. May-August, 1952. Entries close March 15th, 1952. Four prints. Fee, 5/- or \$1.00. Details from Hon. Salon Sec., P.O. Box 7024, Johannesburg.

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## BENDIGO CAMERA CLUB

At the Annual Meeting of the Club, those members elected to Office for the Term 1951-52, are: *President*, I. Campbell; *Secretary/Treasurer*, N. Howard; and a Committee of three, consisting of G. Groom, F. Turner and A. Tamblin, the Hon. Auditor being L. Irvin.

The past year has been very successful in that the club has been recognised by various organisations holding exhibitions. The success achieved by members at the Armadale District Show was one of those occasions.

The Secretary would like similar organisations to note that the club’s address is now 3 Old Violet Street, Bendigo.

Members are now in the process of equipping a darkroom for the use of all members, including juniors. This project should be completed very shortly. The Secretary would appreciate some advice from other club secretaries on conducting a club darkroom.

N.H.

## Cover Illustration:

**He’s Coming Now!** C. V. Jackson.—First, Class A, Open for September. Exp. 1/100 sec., f/11, Super-XX, reflex.

## Title Page:

**At Eveleigh,** K. J. Mierendorff.—Second (Equal), Class A, Open for June.

## Architectural Portfolio—Pages 544-555:

**The Deserted,** K. J. Mierendorff.—Second (Equal), Class A, Open for May, 1951. Exp. 1/250 sec., f/8, Super-XX, reflex, yellow filter.

**Each in His Narrow Cell . . .** W. H. Leahy.—Third (Equal), Class B, Open for January, 1950. Exp. 1/100 sec., f/11, Super-XX, reflex, yellow-green filter.

**Our Alley,** H. P. James.—Second (Equal), in a Set Subject for Street Scenes. Exp. ½ sec., f/11, Ortho-X, reflex, clouds printed-in.

**The Challenge,** J. F. Cairns.—Second (Equal), Class B, Set Subject for October, 1950. Exp. 1/50 sec., f/16, Super-XX, quarter-plate camera, K2 filter.

**The Beacon,** A. L. Gooch.—Third (Equal), Class A, Open for January, 1951. Exp. 1/100 sec., f/5.6, Verichrome, reflex, K2 filter.

**City’s Timepiece,** K. S. Powell.—Second (Equal), Class B, Set Subject for December, 1949. Exp. 1/75 sec., f/16, Super-XX, Premo camera, G filter.

**Pattern’d in Stone,** R. Parsons.—Third (Equal), Class A, in a Set Subject for Architecture. Exp. 1/10 sec., f/11, Super-XX, reflex.

**Sunshine and Shadow,** S. C. Piper.—Second (Equal), Class A, Open for May, 1950. No technical details.

**Shadows in the Courtyard,** F. W. Darsow.—Third (Equal), Class B, Open for June, 1950. Exp. 1/100 sec., f/9, Panatomic-X, 24 x 36mm.

**The Caller,** W. M. Mathews.—First (Equal), Class B, Open for January, 1951. Exp. 1/50 sec., f/11, Super-XX, reflex, K2 filter.

**Eildon Weir,** C. F. Penzig.—Third (Equal), Class B, Open for May, 1951. Exp. 1/100 sec., f/11, Super-XX, reflex, yellow filter.

**Steel in the Sun,** K. H. Otway.—Second (Equal), in a Class B Open competition. Exp. 1/60 sec., f/6.3, Plus-X, 24 x 36mm., yellow filter.

## FIRST INTERNATIONAL SALON OF PHOTOGRAPHIC ART AT BLUMENAU, BRAZIL

This salon represents a new addition to the salon list, the closing date being October 19th, 1951. In addition, we note that Condition 9 refers to the fact that “diplomas, medals and other prizes” will be awarded to the best exhibits. Entry fee is waived in respect of soft currency countries. Address: Foto Club Blumenau, Caixa Postal 248, Blumenau, Santa Catarina, Brazil.

## “NIHARIKA”

### The Club of Gujarat Pictorialists Second International Salon of Pictorial Photographic Art

Advance entry forms are to hand for the above Salon, entries for which close on November 10th. Gold, Silver and Bronze Plaques and Certificates of Merit are to be awarded, while the regular conditions prevail. All packages should be endorsed Licence No. MBL/4301/51. For further details, apply to: Mr. U. S. Dalal, Hon. Secretary, Niharika, The Club of Gujarat Pictorialists, Kunj-galley, No. 3 Maninagar, Ahmedabad 8, India.

# The Photographic Societies

## ADELAIDE CAMERA CLUB

The unique outing to the Mile End railway yards and Roundhouse on July 14th was unfortunately spoiled by inclement weather. However, eighteen members went along in the rain and, although few shots were taken, some unusual possibilities were seen, and a future trip has been planned.

On July 16th over eighty entries were received for the colour slide competition, but only one received a unanimous decision from the three judges. The winner was Mr. Doug. Wolff, with an unusual interior shot of molten metal. Judges were Messrs. Pat Clements, George Dickson and Keith Cook.

A novel electronic judging system was introduced by President Jack Tomlinson. Judges sat amongst members of the audience and operated a push-button set in front of them. Reactions of the judges were seen on a screen in front of the recorder. The system proved highly successful.

The general meeting on August 6th covered both the monthly competitions and the special "Cover Girl" contest.

Tremendous enthusiasm was shown for the "Cover Girl" contest, and thirty-one entries were received.



Mr. Doug. Wolff, winner of the 1951 Cover Girl Contest conducted by the Adelaide Camera Club, in August. Mr. Wolff also carried off top honours in the July Colour Slide Competition.

The winner was Mr. Doug Wolff, but a special trophy of a ball-point pen was awarded to Mr. Keith Cook for an unusual child study. Second place went to Mr. Arthur Vercoe, and third to Mr. Jack Tomlinson. The judges were Messrs. H. Plumridge, F. R. Klix, and L. Goldsmith. The "Cover Girl" photographs are to form a window display at Kodak Ltd., Rundle Street.

Winners of merit certificates in the monthly competitions were: "A" Grade—Messrs. George Zeising ("An Air on 'G' String"), George Dickson ("Woodland Glade"), Frank Evans ("Noreen"), and Colin West ("Study No. 1"). "B" Grade—Miss Rhonda Buckley ("Here Endeth the First Lesson"), John

Winter ("Coming Home"), D. McDonald ("Betty"), Dr. Drew ("Shall I Have Not Barely My Principal"). There were ten entries in both "A" Grade and "B" Grade. Sixty-seven members and friends were present.

K.T.C.

## KINGAROY AND DISTRICT PHOTOGRAPHIC CLUB

At the July meeting there was a good roll-up of both members and prints—the latter for the Set Subject competition "Pattern and Texture." Winners were: "A" Grade—A. A. Atkins. "B" Grade—A. E. Evers.

All correspondence and enquiries should be addressed to the new Hon. Sec. at the following address: Hon. Secretary, Kingaroy and District Photographic Club, c/- 5 Belle Street, Kingaroy, Queensland.

P.W.H.

## DEVONPORT CAMERA CLUB

The Annual Meeting held on 6th July was well attended and, as a result of the discussions held, a very progressive programme is promised for the ensuing year.

Officers elected were: *President*, Mr. W. Murfet; *Vice-President*, Mr. R. Marshall; *Sec./Treasurer*, Mr. L. Hill (P.O. Box 49, Devonport); *Committee*, Mrs. E. G. Flowers, Messrs. H. R. Thomas, P. Gardiner, E. G. Flowers, and T. A. Beswick.

Points awarded for the best movie of the year resulted in a win for Mr. P. Gardiner, with Mr. Murfet placed second.

Points awarded for the best print of the year resulted: 1, Mr. L. Hill; 2, Mr. C. Pattinson.

Prints, colour slides and movies were exhibited, and the evening concluded with supper. L.H.

## DARWIN AMATEUR CINE AND PHOTOGRAPHIC SOCIETY

At the Annual Meeting held on the 18th July, the following office-bearers were elected for the ensuing twelve months:

*President*, Mr. C. Bannerman; *Vice-President*, Mr. S. Manning; *Hon. Secretary-Treasurer*, Mr. C. F. Meade; *Committee*, Mesdames C. Bannerman and I. Dalrymple, Messrs. R. Reynolds, H. Armstrong. Mrs. Dalrymple also assumed duty as Hostess.

The retiring Hon. Secretary-Treasurer, Miss Clare Riedy, earned a special vote of thanks for the manner in which she performed her duties—it was only because of her pending departure South that she was unable to carry on her good work.

Several successful salons have been held, and the high standard of prints submitted is tangible evidence of members' keen interest. Quite a few new members have been enrolled and are annexing their fair share of major awards. Frequent screenings of transparencies have been greatly appreciated.

A most successful year has been concluded, and members are very keenly looking forward to increased activities. C.F.M.

## BALLARAT CAMERA CLUB

On the night of July 25th, thirty-six members and friends attended the Annual Meeting of the Ballarat Camera Club. Mr. H. McConnell was well to the fore. Firstly, he was elected President, and then his portrait, "As We Forgive Them," was awarded *The Courier* Trophy for the best portrait.

The decision for the "Print of the Year" was reached by popular vote. The initial ballot bringing forth equal votes for Mr. McConnell's "As We Forgive Them," Mr. J. Malone's "Freckles," and Mrs. M. Strange's "Evening Pastoral." Further balloting eliminated the others to leave "As We Forgive Them" as first choice from the 108 prints exhibited.

Mr. W. Sebo's entry, "Winter," won *The Courier* award for the best landscape. In this section, Mrs. Strange's "Evening Pastoral" received a special award from the club's art committee. Both *Courier* trophy entries were judged by an independent judge, Mr. G. Mainwaring, Principal of the Ballarat Art School.

Mr. Lloyd Evans won the Jackman award for his study of bottles (Set Subject). With his print "Fire-light," the same worker also collected Mr. Richmond's prize for "Best Photograph Taken in Club's Studio."

Apart from the black-and-white prints on view, there was a panel of hand-coloured prints selected from the work of Mrs. Richmond, Mrs. Strange and Mr. L. Gulbin. Mrs. Strange also received congratulations on two HC's in A.P.-R.'s July contest.

Officers elected were: *President*, Mr. H. McConnell; *Vice-President*, Mr. L. Williams; *Secretary-Treasurer*, Mr. L. Evans; *Committee*, Mrs. Strange, Messrs. Sebo, Richmond, Jackman; *House Steward*, Mr. C. Jackman; *Librarian*, Mr. W. Llewellyn; *Press Correspondent*, Mrs. Strange; *Auditor*, Mr. E. Jermyn.

The retiring President, Mr. L. Williams, said that the committee had endeavoured to create a happy club spirit throughout the year, and had maintained interest by choosing unusual subjects for monthly competitions. He also thanked members for help at working bees which had enabled improvements to be made to the club rooms.

Unfortunately, only three outings have been held during the year, but plans are in hand for improving this during the ensuing twelve months. The club ended its year's activities with a credit balance of £18/5/1. M.S.

## HEALESVILLE (VIC.) CAMERA CLUB

Now in its sixth month, this club musters a membership of twenty. Meetings are held on the first Monday of each month, and outings relevant to the "set" subject for the month are held approximately two weeks later. Judging for all competitions is done by other clubs. July set subject was "Portraiture," in support of which President Elton Fox gave an instructive and practical demonstration in his studio.

At the August meeting, prints from the June and July competitions were displayed and judges' comments on each were read. Club Secretary, Mr. F. J. Roberts, then gave a talk and demonstration on "Still Life Photography," after which members individually tried their skill at arranging various objects for table-top photography.

The club is at present conducting a local residents' open competition for the best snow photographs made in Healesville during July.

A library is now being established for free circulation amongst members, and the club hopes to be able to install its own darkroom in the near future. Visitors from other clubs or towns are cordially invited to attend any of the club's meetings or outings. F.J.R.

## MANLY CAMERA CLUB

Club member, Mr. M. Challenger, has been conducting a Beginners' Class each evening for some weeks past. On July 12th it was brought to a happy conclusion by a competition consisting of a print enlarged from one of a set of duplicate negatives of the same subject exposed by Mr. Challenger. The different results thus obtained were most interesting, the winners being S. Scatchmere and K. Musgrave.

On July 26th we had the pleasure of a visit from Mr. A. R. Eade, of the Photographic Society of N.S.W., when he screened a collection of Kodachrome slides made on a trip to New Zealand. His splendid presentation and commentary was much enjoyed and appreciated by all.

On August 9th we were fortunate in having a visit from Mr. J. Mortley, of Kodak (A/asia) Pty. Ltd., who acted as judge for the monthly Open competition. Results were: "A" Grade—1, E. S. Franks; 2, E. W. Douglas; 3, G. Hollingworth. "B" Grade—1, C. Tringham; 2, K. Musgrave; 3, Mrs. Morrison and J. J. Waterer.

Following a review of the prints submitted for the competition, Mr. Mortley showed a selection of prints from the A.P.-R. Prizewinning Prints Exhibition and, in turn, gave an apt commentary on each print.

An enjoyable evening terminated in a vote of thanks being accorded Mr. Mortley for his judging and interesting talk. F.B.S.

## PICTORIAL PHOTOGRAPHIC CLUB

(Preston, Vic.)

On July 16th an informal discussion night was programmed and numerous photographic subjects were brought before the meeting, including the copying of old, faded and cracked photographs. Opinions varied as to the wisdom of making an intermediate print for retouching, some members holding the view that copying twice is not good, as they believed that any photograph "lost" something in being copied even once.

The July 30th meeting was in the form of a camera night, when members got together for some practical work. The more experienced members were there to advise the beginners, and much good work was done with some simple two- and three-light arrangements. With the aid of a beach hat and a shawl, member Ken Banfield was transformed to a quite presentable gaucho, and much clicking of shutters took place. E.H.B.

## MELBOURNE CAMERA CLUB

July 12th: Mr. Stirling gave a very instructional evening, both of photographic and general interest, at the Radio School Theatre. His explanation of the processes required to make a full-length colour feature were very clear as well as entertaining, and the films shown were of great general interest.

July 19th: Mr. L. Hawke demonstrated that some enlargers are not the last work in design and ease of use, by giving examples of ways in which to improve various models and also how to construct home-made versions.

July 26th: The monthly competition (Portrait and Figure Studies) brought a good entry in both "A" and "B" grades. The results were:

"A" Grade—T. Rotherham, T. Scott. "B" Grade—E. Harper, H. Wood. "Kallista Outing"—P. Harvey. B.F.N.

# The 'Last Page'

Helen Holmes would be interested in an article on Indian dance photography penned by the models themselves, which appeared in the June issue of the Mysore P.S.'s *The Viewfinder*. The article referred to two dancers' very strenuous experiences as models for a camera club evening, and is sub-headed "Photo-Guinea-Pigs." In an introductory note, the Editor refers to some comments by H.H. in the same direction in a recent A.P.-R. contribution. The article itself refers to the fact that the occasion involved a four-hour's ordeal for the dancers, but one which they came to recollect as a new and friendly experience in the direction of mutual co-operation between two groups of artistic enthusiasts of quite different types.

\* \* \*

T. Murray's budgets from Edmonton (Q.) are always full of interest—we believe that our readers might like to look over our shoulders at this one:

"The July A.P.-R. certainly provided me with a gratifying thrill when I saw 'The Fireman' ranked as equal-first. When the Prize Order arrived, my mental reactions ran somewhat on the lines of: 'On this historic occasion' and 'The day we celebrate'—but cane-harvesting waits for no man. Still, at the weekend, a couple of my photographic cronies and myself had a very satisfactory 'session' and the smooth efficiency of the proceedings (and the refreshments) was sufficient testimony that the far-northern folk have not yet reached the blase stage popularly attributed to our southern contemporaries.

"Shortage of man-power for the harvesting has again put me 'in the paddock,' with the result that C.C.C. attendances are 'napoo' until the end of the season. I understand that, at the June meeting, two visitors from the Melbourne Camera Club showed a number of beautiful colour slides, and also gave members some valuable tips on the mounting of exhibition prints.

"The northern circuit of agricultural shows can now be considered practically finished. Most of these now have competitive sections for amateur photography, but gradually the trend is to encourage work along salon lines. One society for instance stipulates: 'All work on white or light-toned mounts on one of the following sizes: 25 x 20, 20 x 16, or 16 x 12—yet there are still a few shows that have not moved with the times—that accept unmounted prints or cling like the ivy to the 3, 4 and, believe it or not, 6 views on one card.

"Normally, the mere mention of 'agricultural show' to the serious amateur is akin to the matador's little red cape but, actually, in the main these shows provide good preliminary experience for the amateur with salon ambitions. One learns the value placed on quality of printing, discriminating in toning and careful mounting. I would strongly advise any amateur to support the shows in his vicinity, concentrating on quality rather than 'going to the book,' the experience gained being well worth the small amount of work entailed and the modest entry fees involved."

\* \* \*

R. Harms (Murray Bridge) passed through Sydney in mid-July. He was travelling by tourist bus from Adelaide to Brisbane and back, and reported that he was enjoying himself immensely. It looks as though the tour will be productive of a substantial crop of photographic results.

Those interested in the problems of photographic instruction will find much to instruct them in the series of articles now running in *U.S. Camera*, from the pen of A. L. TerLouw, Supervisor, Camera Club and School Service, Eastman Kodak Company.

Of a specially challenging nature was the article in the June, 1951, issue in which A.L.T. answers the almost universal problem "Can a good photography course be taught without a darkroom?" The answer appears to be that it is a necessity for the successful tuition of most types of photography, but not necessarily of every kind of photography. It appears to-day that we have a new generation of photographers who are considerably interested in the taking side, but not at all in the processing side. In the former classification, you would have such people as colour photographers, naturalists, cinematographers, and mothers of families. He concludes by saying: "The slide-maker, the movie-maker, and the family historian are very different from the people who want to make a career of photography and those who want to make exhibit prints. Since there are so many in the former class, it would seem to be entirely practicable to slant a course in their direction, where darkroom facilities are limited."

\* \* \*

The July issue of *The Australasian Printer* carried an advertisement for *Intertype Fotosetter*. This is featured as the first keyboard-operated machine to produce photographic type composition on a commercial basis.

\* \* \*

R. J. Bentley (late, B.C.O.F.) has returned to Australia for return to civilian life.

## Charter Flight to the Centre

*Continued from page 562*

Since the country looked more or less very flat, we were naturally surprised to learn that Alice Springs was 1,900 feet above sea level. This town proved to be the real eye-opener of the trip. It is quite a modern little town with a population of 4,500, though only about half that number are whites. The winter climate is excellent but naturally the summers are fairly hot. The town has all conveniences; water is plentiful at thirty feet underground and everyone has a good supply, windmills being seen everywhere.

We were 'early to rise' on the Sunday morning and had soon exposed some interesting Kodachrome shots of the sunrise. Mt. Gillen, a hill in the centre of the town, rises sharply to about four hundred feet and so provides an excellent vantage point for sight-seeing, particularly of the famous MacDonnell Ranges (hills are of red quartzite, very colourful indeed), which encircle "The Alice." As the sun rose over the range, we made our shots at 1/50 sec. at f/4.5; these proved slightly under-exposed but, to our way of thinking, fairly satisfactory.

At 7 a.m. the party took off for Broken Hill by way of Oodnadatta and then over Lake Eyre's western shores by way of a change. Broken Hill 'turned on' a civic reception for us, and the party was able to spend an interesting day looking over the mine and works of the Zinc Corporation, and the station of the famed Flying Doctor Service.

We departed from Broken Hill at 9 a.m. on the Tuesday morning, flying across the Darling River at Menindee, which still showed the effects of the vast flooding of last December. By midday we were back in Tamworth—and so came to an end a memorable five-and-a-half-day aerial tour, this covering about 3,000 miles in perfect weather—and one which we enjoyed in the utmost comfort.

Excerpt from a Press Release from *The Art Institute of Chicago* (U.S.A.):

"A new gallery, located just off the lobby of the Art Institute, has been installed for the purpose of presenting photographic exhibitions; Ieter Pollock, of the Art Institute staff, has been put in charge of this gallery. The intention of the Institute in inaugurating a photography exhibition gallery is to schedule exhibits showing the best of photography made since its inception a century ago, and to present from among the innumerable cameramen operating to-day those who conceive camera work as a creative graphic art."

(The italics are ours!)

\* \* \*

## STRANGE INCIDENTS

### (A Short and Sad Story)

I could have brought along some very fine photographs made on my recent trip from Europe to my new home in Australia had not some very strange happenings occurred. Not too many readers know what problems an ardent photographer has to face on such a trip. . . . I always had to wait too long for that which is called 'inspiration.' Moreover, that same inspiration always seemed to come when it was night; and, what is more, our train passed the most beautiful places of Western Europe in the hours of darkness. Only once did I observe an interesting place by day; unfortunately, however, there was no inspiration. The next thing I knew the beautiful Italian night was upon us once more.

Incidentally, it was too difficult for me to find suitable motives for pictures in the Mediterranean area because these motives somehow did not want to present themselves. When finally they did, the ship had already reached Port Said and there was the warning: "No taking pictures in Canal or cameras will be confiscated!" Immediately I went back to my cabin: I was no fool and I did like my little camera.

The most unexplainable thing was that flying fishes were performing their lively tricks exactly at such times when my camera was in my cabin; they stubbornly refused to do anything when I was on the alert for hours, camera in hand.

Then I decided to try my luck at snapshots of passengers. Firstly, I turned to two circus stars. The female partner was an enigmatically smiling girl of undefinable nationality. All the Balts on board the ship thought she was Italian, and all Italians were ready to swear that she was a Balt. Her partner was a slim fellow with the air of a man regularly flanked by brass bands and guards of honour, although no one ever looked at him. Their portraits proved 'not bad' ones but, when I had finished them, I learned that our circus stars, in reality, were a stable hand (he) and a ticket collector (she). So their snaps went overboard—no glamour!

I took many pictures in Colombo (Ceylon), using a very elaborate exposure meter. Unfortunately, the resultant negatives proved almost black; it must have been pure coincidence that I forgot to take the high temperature into consideration during the development.

A passenger, a well-known photographer (may I refrain from mentioning his name, please?), whom I knew a little, looked at my negatives and frowned: "Lacking in general approach and—that indefinable something. Dispose of them!" And thus, the Colombo negatives followed the path of the "circus stars" shots.

So, as said before, I could have brought to Australia many fine pictures of my journey—had it not been for all these strange occurrences. G. Prop.

From F. Keith Manzie's photography column in *The Argus Magazine* (June 8th, 1951):

'Miss P. Bryant, of Union Road, Balwyn, is an amateur photographer who appreciates the fact that her camera can take attractive pictures under artificial light. At least, she does now, for the picture she has sent me is her first experiment along these



lines, and it has proved quite successful. Miss Bryant stated in her accompanying letter: "This was my first attempt at indoor work, and it was taken on the spur of the moment to finish off a film. I placed the camera on some books on a chair on the other side of the room, opened the aperture to f/4.5, set the automatic shutter, and posed as shown. The camera was a Kodak Six-20 folding model, and the lighting was provided by the lamp on the bed."

'Now that you have made the plunge in regard to picture-taking indoors, Miss Bryant, you'll no doubt be taking many other pictures under similar lighting conditions. Might I suggest that for future occasions you use some sort of reflector (a mirror, or white sheet—or, better still, use another lamp) opposite the light source to fill in the shadowed half of the face. The glare of the lamp is also a distraction (much better have the light itself masked), and the out-of-focus bedclothes in the foreground also detract from pictorial quality. But the pose is natural and pleasing, and the photograph generally a success; sufficient, anyhow, to encourage Miss Bryant to go into the indoor photography angle a bit more thoroughly—perhaps buy a photoflood globe and reflector to increase the range and quality of her work.'

\* \* \*

When so few Australian hospitals possess even one department for clinical photography, it was interesting to read in *The British Journal of Photography* (May 11th, 1951), reference to the fact that The London Hospital possessed no less than three such departments. It appears that there is one in the Medical School, another in the Orthopaedic Department, and a third in the Outpatients' Department. Each of the three departments is self-contained, but there is very close liaison between them.

\* \* \*

News from Leo and Molly Lyons was excitingly air-mailed from Zanzibar! It told of a successful three-day photographic excursion on the island of Mauritius which, incidentally, has a number of close associations with Australia—of which more later. Indications are that Mombasa was reached on August 4th.



There is a distinct possibility that the Vic Johnston exhibition "Personalities on Parade" will be displayed at the Kodak Pavilion at the forthcoming Melbourne Royal Show.

In order to give overseas competitors a better opportunity, a much later closing date has been decided upon for the Graflex World-wide Photo-Contest; the closing date in Rochester, N.Y., U.S.A., will now be January 15, 1952. It is anticipated that limited supplies of entry forms will be available at the A.P.-R. office very shortly.

Jack Cato is still very busy on his new historical volume "The Story of the Camera in Australia." He tells us the manuscript will be finished in about six months' time and that his publishers will again be Georgian House. The A.P.-R. is hoping for a preview of this intriguing book in due course.

Occasions of special interest on the new summer syllabus of the *Photographic Society of New South Wales* are: September 29th-October 1st, Week-end Outing; October 30th, A Three-Man Show—J. W. Metcalfe, H. Mallard, A. W. Gale; November 27th, Colour Slides of New Zealand—A. R. Eade, B. James, T. F. Lyons; December 18th, Reunion Night and House Exhibition.

The *Monthly Abstract Bulletin*, issued by the Kodak Research Laboratories, Rochester, N.Y., of February, 1951, contained an abstract of Len Wells' article "Toning by Dye Coupling." This originally appeared in the September 1950 issue of the A.P.-R.



This amusing 'Tropic of Capricorn' picture was unfortunately 'squeezed out' of the Lyons' Queensland story last month. It will be noted that both Leo and Joy are suitably attired for the respective zones in which they find themselves.

The Council of the newly-formed *South African Institute of Professional Photographers* has deemed it fitting that its first gesture as the representatives of South African professional photographers, should be to honour a group of those who have devoted their lives to photography. To this end the first salon exhibition, "The Review of World Photography, 1951," is announced. Harold Cazneaux, Hon. F.R.P.S., has been invited to show a selection of work. This exhibition is by invitation only, fifty invitations being issued to noted world-wide photographers. This salon itself will be held in South Africa during September, 1951. Further information is obtainable from Bruce D. Mann, P.O. Box 1137, Port Elizabeth, South Africa.

A feature of the *Royal Australasian Ornithologists Union* Jubilee Congress will be a display of photographs in the Kodak Salon Gallery, Melbourne, over the period October 5th-13th. The exhibition will be opened at 3 p.m. by Mr. P. Crosbie Morrison, Vice-President of the Trustees of the Victorian National Museum. It is anticipated that the photographs will subsequently be made available for Commonwealth circulation.

October will also see the premiere in the Kodak Salon Gallery, Melbourne, of the Kodak Limited presentation "Shell Photographs in the Service of Horticulture." This is the exhibition that attracted so much attention amongst scientists and photographers when it was on display at the Regent Street Galleries of Kodak Limited (London) last year. The period of the exhibition will probably be from October 29th until November 10th.

F. G. Robinson sends along more news of his photographic holiday in England. He tells us that his recent coverage included Bath, Wells, Bristol and Southampton; at all these centres "my new Kodak has been worked very hard." He also says that "while in Bath he was greatly interested to visit the building where John Arthur Roebuck Rudge and William Friese-Greene had worked on their early experiments in the production of motion pictures." We are looking forward to seeing something of F.G.R.'s photographic results in due course.

An interesting Press exhibition at present touring Australia is *Britain 1921/1951*—this is the "Times" Photographic Survey, which is being circulated here by the British Council. The photographs are described as "a visual reminder in this Festival year of some of the outstanding events in the story of Britain and the British way of life during the last thirty years." Of particular interest is the modern format of the exhibits. Each enlargement is flush-mounted against a facing of thick transparent plastic, while twin eyelet holes at the top margins provide a method of suspension from small chains.

The Y.M.C.A. Camera Circle would like to draw readers' attention to the following items on the club's syllabus:

Combined Photographic Clubs' Camp at the Y.M.C.A. Camp, Yarramundi, on the week-end September 8th-9th.

Competition, "River or Marine Study," September 13th.

Lecture by Mr. S. Woodward-Smith on "Colour" on September 27th; also a Colour Transparency Contest.



# SALE OF USED APPARATUS AND LENSES

**KODAK STORE, 379 George Street, Sydney**

## CAMERAS

- 4702—Voigtlander Bessa 66, Skopar f/3.5 coated lens, Series VI adapter ring, portrait lens, hood, always-ready case .. £27/10/-
- 2787—Leica III, Elmar f/3.5 lens, Trinol 105mm. f/3.5 lens, Universal Stewartry finder, always-ready case .. £95
- 4693—Foca Mod. IV, 24 x 36mm., Oplar f/2.8 coated lens, slow speeds, always-ready case £93/15/-
- 4686—Semm-Kim, 24 x 36mm., Cross f/2.9 lens, 8-speed shutter, delayed action, synchronised, always-ready case .. £21
- 4764—Kodak Vollenda, 1½" x 2", K.A. f/3.5 lens, Compur shutter, purse .. £14
- 4632—Ensign Auto-Range, Tessar f/2.8 lens, Compur-Rapid shutter, Portra lens, filter, cable release, always-ready case .. £40
- 4753—Ensign 820, Ross Xpres f/3.8 coated lens, 8-speed shutter, cable release, leather carrying case .. £27/10/-
- 4759—Etareta, 24 x 36mm., Etar f/3.5 coated lens, lens cap, always-ready case. .. £18
- 4705—Retina II, Rodenstock f/2 lens, Compur-Rapid shutter, always-ready case .. £53
- 4712—Kine Exakta, 24 x 36mm., Exaktar f/3.5 lens, always-ready case .. £70
- 4392—Zeiss Super Ikonta, 2½ x 2½, Tessar f/2.8 lens, Compur-Rapid shutter, flash equipment, 3 filters, hood, cable, metal outfit case, Ikonta guide, always-ready case .. £67/10/-
- 4758—Six-20 Kodak "A", Kodak Anastar f/6.3 lens, 2-speed Dakon shutter .. £10
- 4760—Kodak Duaflex, 2½ x 2½, box, instr. £4/10/-
- 4762—Perfex De Luxe, 24 x 36mm., Perfex f/2.8 lens, filter, hood, always-ready case .. £30
- 4335—Wirgin, 24 x 36mm., Xenon f/2.8 lens, Compur-Rapid shutter, always-ready case .. £30
- 4748—Semm-Kim, 24 x 36mm., Cross f/2.9 lens, 4-speed shutter, always-ready case £13/10/-
- 4765—Agfa Karat, 24 x 36mm., 3-speed shutter, Agfa Anast. f/6.3 lens, Duca 12-exp. cassettes, always-ready case .. £6/15/-
- 4677—Wirgin, 24 x 36mm., Radionar f/2.9 lens, 8-speed Prontor II shutter, synchro., delayed action .. £20

## LENSES

- 4412—Roussel Trylor, f/3.5, coated, 50mm., for 35mm. enlarger .. £5/10/-
- 4419—Cooke Anastigmat, f/6.5, 9½" flange £13/10/-
- 4420—Dallmeyer Popular telephoto, 10" £9/10/-
- 4424—Roussel Trylor enlarging, 85mm., f/6.3 £5/10/-
- 4777—Summar Leitz, f/2, 50mm., cap .. £30
- 4316—Xenar telephoto for Leica, f/4.5, 13.5cm. .. £30
- 4135—Ross Xpres, coated, f/3.5, 6½" .. £40

## CINE

- 4251—16mm. Kodascope Mod. EE projector, 200-watt lamp, spare lamp .. £45
- 4260—3 Actina 8mm. 400-ft. reels and cans, each 10/10
- 4263—16mm. Kodascope Mod. C projector, 100-watt lamp, leads, resistance, case, spare lamp .. £20
- 4265—16mm. Kodascope Mod. B projector, 500-watt lamp, 2 spare lamps, 400-ft. take-up reel, case. Price .. £55

## SUNDRIES

- 4544—Wray Universal finder, for Leica .. £20
- 4820—Leica magnifier for Leica micro attachment. £9
- 4820—Metrovick electric exposure meter, case, box. Price .. £5/10/-
- 4834—Palec exposure meter, case .. £8
- 4808—Pelco 35mm. enlarger, Perfex f/3.5 50mm. lens (condenser type), lamp, leads, 10 x 12" masking board .. £33/10/-
- 4810—Barton floor lamp, consisting of stand, reflector and lead .. £1/10/-
- 4821—Dallon S/S developing tank, 3½" x 4½" adapted for sheet film, 12 holders .. £6
- 4832—Graphic-type sheet film D/D slides, 3½" x 4½" Price each .. £2/5/-
- 4819—Gnome universal developing tank £1/5/-

**KODAK STORE, 386 George Street, Sydney**

## CAMERAS

- 4076—Ensign Popular Pressman, 3½" x 4½", f/4.5 lens, rev. back, 1 slide, leather case .. £35
- 4008—Ensign Auto-Range, Ensar f/4.5 lens .. £30
- 4007—Ensign Commando, Ensar f/3.5 lens .. £35
- 4083—Ensign Commando, Ensar f/4.5 lens, always-ready case .. £40
- 4151—Rolleiflex, Tessar f/4.5 lens, lever wind, always-ready case .. £45
- 4134—Leica IIIF, f/3.5 lens, Leitz flash gun, always-ready case .. £170
- 4146—Leica IIIC, Summar f/2 ctd. lens, hood £140
- 4136—Leica IIIC, Summar f/2 lens, always-ready case .. £150
- 4103—Leica IIIB, Summar f/2 lens, always-ready case. Price .. £105
- 1844—Gamma, 24 x 36mm., f/3.5 lens .. £56
- 4094—Super Ikonta, Tessar f/2.8 lens .. £65
- 4122—Baby Super Ikonta, Tessar f/3.5 lens .. £40
- 4109—Retina I, Kodak anast. f/3.5 lens, always-ready case .. £18/10/-
- 4141—Kodak Reflex, 2½" x 2½", Wollensak Velostigmat f/3.5 ctd. lens, flash synchro., always-ready case .. £50
- 4132—Ferrania, f/4.5 ctd. lens .. £18/10/-
- 4112—Kodak Vollenda, f/4.5 lens, Compur shutter. Price .. £18/10/-
- 4113—Voigtlander Bessa, f/4.5 lens .. £16/10/-
- 4123—Voigtlander Bessa, Skopar f/3.5 lens £26/10/-
- 4108—Kinax II, f/4.5 lens .. £18
- 4137—Etareta, f/3.5 lens, always-ready case £18/10/-

## CINE

- 3395—8mm. Cinemaster, case .. £52/10/-  
 1335—Adjustable Adon telephoto lens, f/9 .. £10  
 2014—Kodascope Eight-46 projector, case .. £40

## LENSES

- 1699—Goerz Dagor, 125mm., f/6.8, in Automat shutter .. £11  
 1316—Cooke Aviar Series IIIB, 12½", f/6 .. £30  
 1327—Dallmeyer Super Six for Leica, 2", f/1.9 .. £50  
 1322—Biotar lens and finder for Contax, 4cm., f/2 £45

## SUNDRIES

- 1693—Leica copying attachment for Summar and Elmar lenses, in case .. £16  
 1694—Auto-Up close-up attachment for Summar lenses .. £8  
 1695—Barton 35mm. enlarger, no lens .. £20  
 1696—Kodak adjust. masking frame, 12" x 15" .. £4  
 200 Plastic cases .. each 2/-

## KODAK STORE, 37 Rundle Street, Adelaide

### CAMERAS

- 708—Six-20 Kodak "A", Anastar f/4.5 lens, 4-speed Epsilon shutter (1/25th sec. to 1/150th sec., T. & B.), perfect order .. £18/10/-  
 777—Six-20 Jiffy Kodak, Twindar focusing lens, lens hood, 3 Ensign 62 films. Perfect order £5/16/6  
 800—Brownie Reflex, takes 12 exp. on 127 film, leather carrying case. Excellent order £3/10/-  
 808—Ensign Selfix 420, Ensar f/4.5 lens, 8-speed Epsilon shutter (1 sec. to 1/150th sec., T. & B.), leather carrying case. Perfect order £17/10/-  
 816—No. 2 Folding Auto Brownie, Single lens, 2-speed shutter, 8 exp. 2½" x 3½" on 120 film .. £4  
 831—1A Pocket Kodak, single lens, takes 8 exp. 2½" x 4½" on 116 film. Good order £4/17/6  
 836—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter, 8 exp. 2½" x 3½" on 120 film, £11/18/6  
 839—Zeiss Ikon 520/18 Folding, Novar f/3.5 lens, 8-speed Compur shutter (1 sec. to 1/300th T. & B.), direct-vision viewfinder, takes 16 exp. 1½" x 1½" on 127 film. Good order £7/10/-

## CINE

- 133—16mm. Siemens converted sound projector, 5cm. Meyer Gorlitz lens. Complete with 12" speaker .. £115  
 811—8mm. Cine-Kodak camera Model 20, f/3.5 lens. Good order .. £35  
 832—Leather carrying case, for M.C.M. cine camera, green felt lining, shoulder strap .. £4/15/-

## KODAK STORE, 250 Queen Street, Brisbane

### CAMERAS

- 8588—Voigtlander Vito, 24 x 36mm., Skopar f/3.5 lens, Prontor II shutter, case .. £25  
 821—Ensign Selfix 820, Ross Xpres f/3.8 lens, case. Price .. £29/10/-  
 866—Leica C111, Summar f/2 lens, case, £139  
 8628—Ensign Auto-Range 220, f/4.5 lens, Epsilon shutter .. £32  
 8987—Voigtlander Vito, 24 x 36mm., Color Skopar f/3.5 lens, Compur-Rapid shutter .. £27

- 730—Konica, 24 x 36mm., Hexar f/3.5 lens, Konirapid shutter; coupled rangefinder, always-ready case .. £37/10/-  
 7223—Argus C11, 24 x 36mm., f/3.5 lens, case. Price .. £31/15/-  
 8608—Zeiss Ikon 16/20, Tessar f/3.5 lens, filter, always-ready case .. £40  
 8988—Zeiss Ikonta 522/24, Xenar f/2.8 lens, Compur Rapid shutter .. £28/10/-  
 831—Novarflex Reflex, Victor f/3.5 lens, case .. £30  
 8617—Aiglon Rex reflex, case .. £11  
 8866—Ensign Auto-Range (H556), Tessar f/4.5 lens, Compur shutter, coupled rangefinder, yellow and green filters, portrait lens, lens hood .. £30  
 8984—Retina 11, Rodenstock f/2 lens, case, £67/10/-  
 7389—Ciro-flex reflex, f/3.5 lens, case .. £37/10/-  
 877—Zeiss Ikonflex 11, Tessar f/3.5 lens, lens hood, filter, case, tripod .. £78

## KODAK STORE, 252 Collins Street, Melbourne

### CAMERAS

- 8540—Voigtlander Bessa, Model 66, 2½" x 2½", Skopar f/3.5 coated lens, Compur-Rapid shutter, always-ready case .. £27  
 8560—Dehel, 2½" x 3½", f/3.5 lens, speeds 1/25 to 1/125 sec., T. and B., leather case .. £9/10/-  
 8531—Clarus, 24 x 36mm., Wollensak f/2.8 coated lens, coupled rangefinder, speeds 1/25 to 1/1000 sec., always-ready case .. £35  
 8524—Zeiss Super Ikonta, 2½" x 3½", Tessar f/3.5 lens, coupled rangefinder, speeds 1 sec. to 1/400 sec., always-ready case .. £52  
 8519—Zeiss Ikon, 2½" x 3½", Novak f/4.5 lens, speeds 1 sec. to 1/400 sec., leather case .. £25  
 8510—Zeiss Reflex, 2½" x 2½", Tessar f/3.5 lens, Compur-Rapid shutter, a/r. case .. £32/10/-  
 8504—Rolleiflex, 2½" x 2½", Tessar f/3.5 lens, Compur-Rapid Shutter, always-ready case .. £37/10/-  
 8502—Flexaret, 2½" x 2½", Meopta f/4.5 coated lens, speeds to 1/200 and B., a/r. case, £29/10/-  
 8500—Ensign Auto-Range, 2½" x 2½", f/4.5 lens, Epsilon shutter, coupled rangefinder, £27/10/-  
 8492—Kodak Duo, 2½" x 2½", f/4.5 lens, Compur shutter, always-ready case .. £18/10/-  
 K8477—Retina II, 24 x 36mm., Ektar f/3.5 lens, coupled rangefinder, a/r. case .. £42/10/-  
 K8472—Dehel, 1½" x 2½", f/3.5 coated lens, speeds 1 to 1/125 sec., leather case .. £12  
 8405—Derlux, 1½" x 1½", Gallus f/3.5 lens, focal plane shutter, to 1/500 sec., a/r. case, £17/10/-  
 8401—Robot, 12mm. x 18mm., Zeiss Tessar f/2.8 lens, speeds 1 to 1/500 sec., a/r. case, £49/10/-

## CINE

- 8561—Agfa 16mm. projector, 110-watt, 115-volt lamp, case .. £32/10/-  
 8509—Kodascope 8mm. projector, Model 46, case, £32  
 8487—Kodascope 8mm. projector, Model 50, £29/10/-  
 8485—Kodascope 8mm. projector, Model 80, case, £32  
 8482—Kodascope 16mm. projector, Model C, case. Price .. £27/10/-  
 8532—Stewart Warner 8mm. camera, f/3.5 lens, 12-16-18 frames per sec., leather case .. £22  
 8472—Admira 8mm. camera, Meopta f/2.8 lens, 10 to 64 frames per sec., case .. £29/10/-  
 8469—Dekko 8mm. camera, Dallmeyer f/1.9 lens, 8 to 64 frames per sec., case .. £48/10/-

# ENSIGN FUL-VUE

MODEL II

**Your old favourite with the latest ideas . . . all designed to simplify picture-making and yield crisp, clear, satisfying snapshots.**

**1. So smartly styled—a truly exciting camera to give or to receive. Ideal for that special gift.**

**2. Unique design permits brilliant viewfinder to show big, clear picture image.**

**3. Perfected 3-position Ensign lens allows wider focusing scope (2yds., 3-5 yds., 6 yds.-inf.)**

**4. Flash-synchro. shutter for indoor action shooting; also has regular I and T settings.**

**5. Safety cover over ruby viewing window for use with fast Kodak Super-XX film.**

**6. Strong all-metal body will serve a lifetime; plastic shoulder strap for safety.**



**Price:**

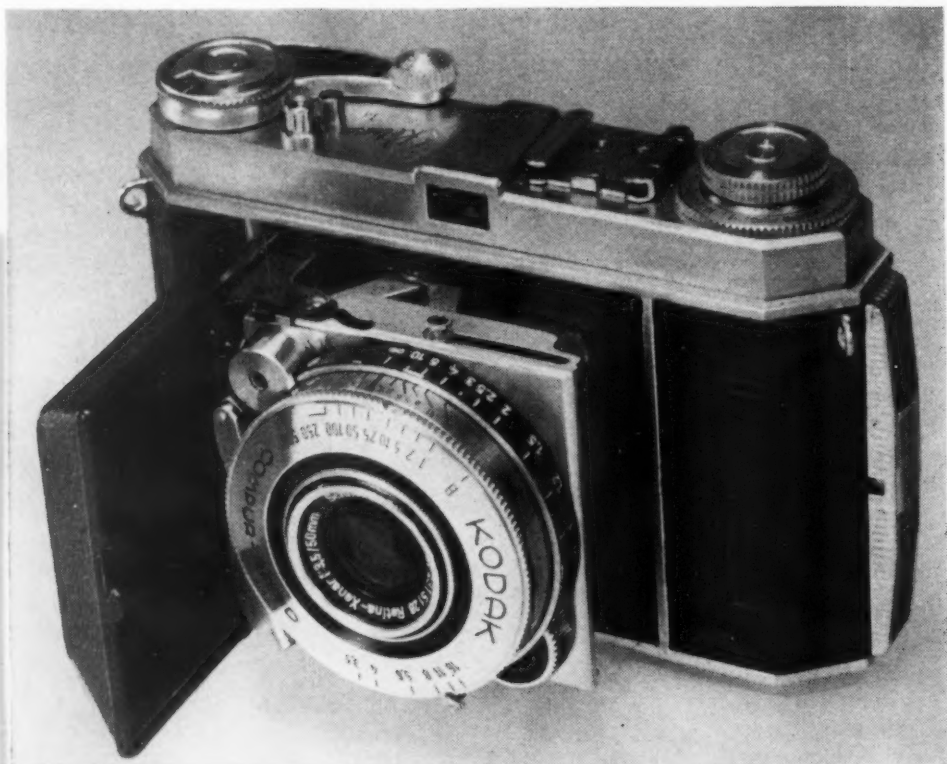
**£3'16'3**

*Loads with Kodak V120 film for 12 pictures,  $2\frac{1}{4}$  x  $2\frac{1}{4}$  ins.*

# KODAK RETINA Ia

f/2.8 Lens  
and  
f/3.5 Lens

Take one in your hands and get the feel of its expert craftsmanship—obtain the thrill of its high-speed lens-and-shutter combination.



1. A handful of picture-making efficiency—so trim of line, so "terrific" in use.
2. Fine quality Retina-Xenar 50 mm. f/2.8 or f/3.5 coated lenses for sharp detail even in outsize prints.
3. Precise and versatile 9-speed Synchro-Compur shutter—1 sec. to 1/500 sec., and bulb.
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5. Accurate focusing from 3½ feet to infinity.
6. Plunger type body release; double exposure prevention; rapid winder; exposure counter; all-metal body; black leather and satin chrome finish.

Prices:

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**£31'5/-**

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Loads with Kodak XX135 film for 36 exposures, 24 x 36 mm.

# KODAK RETINA II<sup>a</sup>

**You'll enjoy the distinction of owning a Retina IIa . . . as you proudly display its smart Continental design and exquisite finish.**

- 1. Finest performer in high-precision miniatures—superior colour rendition, precise accuracy of operation.**
- 2. Superb Retina-Xenon 50 mm. f/2 coated lens for sparkling razor-sharp negatives.**
- 3. Renowned 9-speed Synchro-Compur shutter—from 1 sec. to 1/500 sec., and bulb.**
- 4. Coupled range-and-viewfinder (with single window) eliminates guesswork from focusing.**
- 5. Handy interlocking system prevents camera from closing unless lens is set at infinity.**
- 6. Plus those outstanding features of the Kodak Retina Ia Camera.**



**Loads with Kodak XX135 film for 36 exposures, 24 x 36 mm. £74'7'6**



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**SIX-20  
CAMERA**  
(MENISCUS LENS)

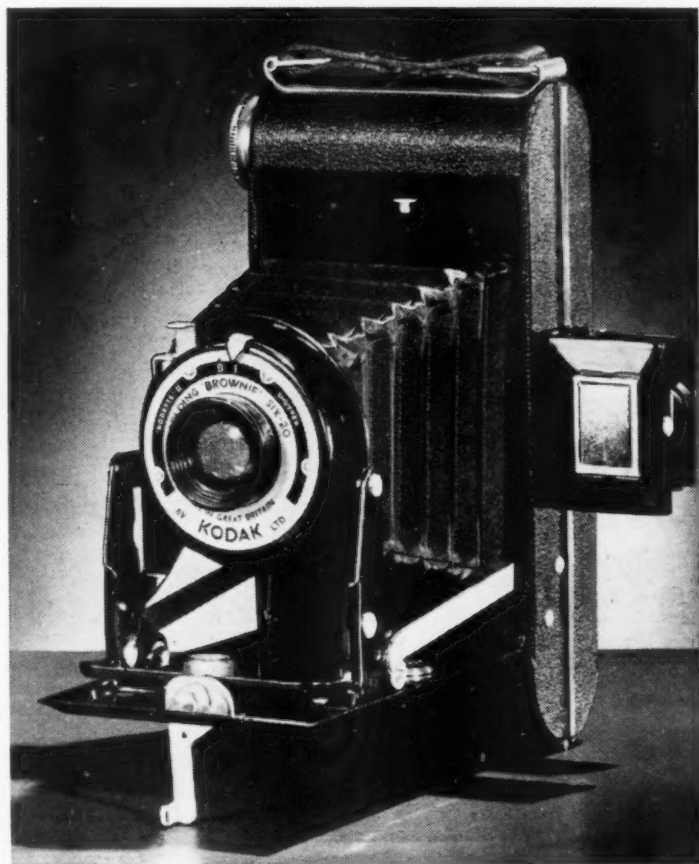
**Exciting to any owner—easier to load, to sight, to shoot . . . and budget-priced too. A certainty for crisp, clear, satisfying snapshots.**

**1. Brings box-camera simplicity to a modern folding camera.**

**2. Renowned Meniscus lens for sparkling, easy-to-make snapshots.**

**3. Dependable Kodette II shutter for instantaneous and brief-time exposures.**

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**5. Single action opening and closing.**

**6. Lens is fixed-focus—no adjustments required.**

**7. All-metal (rustproof) body with black grained leatherette covering.**

**Price:**

**£7'2'6**

*Loads with V620 film for 8 pictures,  $2\frac{1}{4}$  x  $3\frac{1}{4}$  ins.*





## She'll look her best on **BROMESKO**

You can rely on Kodak Bromesko Paper to bring out the best that's in any negative. By varying your choice of developer and the degree of its dilution, you can produce with it an almost infinite variation of tones, from warm brown to considerably colder tones. A wide range of tints, textures and surface finishes is available to suit every type of subject. Try Kodak Bromesko Paper for your next batch of enlargements.

*From Kodak Dealers Everywhere.*

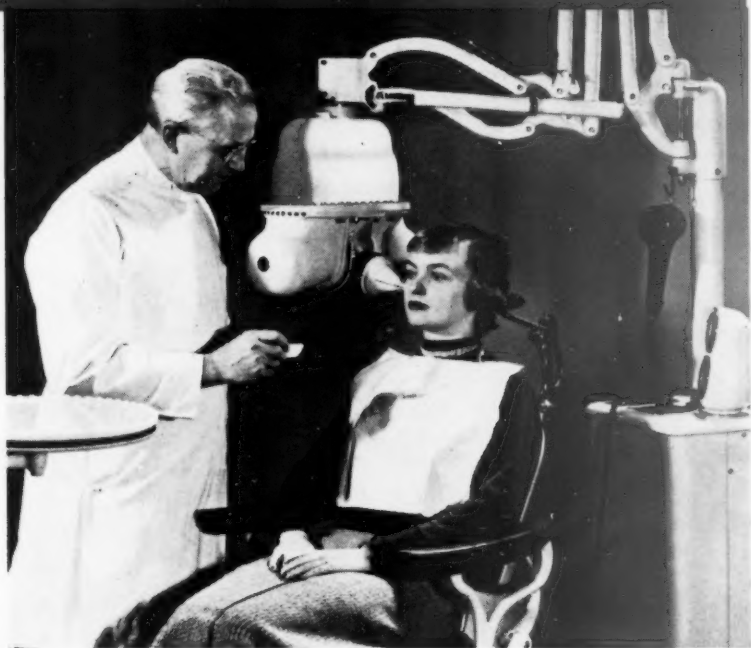
GRADES		PRICES	
C. White Eggshell	2 1/2" x 3 1/2"	Packet of 25 sheets	2 8
E. White Grained Lustre	2 1/2" x 4 1/2"	Packet of 25 sheets	3 10
G. White Fine Grain Lustre	3 1/2" x 4 1/2"	Packet of 25 sheets	4 4
J. Old Ivory Smooth Lustre	3 1/2" x 5 1/2"	Packet of 25 sheets	5 11
N. White Smooth Lustre	4 1/2" x 6 1/2"	Packet of 10 sheets	3 10
P. Old Ivory Fine Grain Lustre	6 1/2" x 8 1/2"	Packet of 10 sheets	6 10
Q. Old Ivory Eggshell	8" x 10"	Packet of 10 sheets	9 11
Y. White Silk Lustre	10" x 12"	Packet of 10 sheets	14 10
All surfaces are available in normal and contrast grades. Double weight only.		12" x 15"	22 3
		16" x 20"	39 7



### For you . . .

photography makes a vivid record of loved ones and happy times . . . in still and motion pictures, in black-and-white or brilliant colour. It saves the important moments of to-day to become the treasured memories of tomorrow.

Both use **PHOTOGRAPHY**



### For the Dentist . . .

photography—through X-ray examination—provides a positive means of detecting tooth decay, root infection, and other abnormalities about which he needs to know in order to undertake the best corrective measures and thus help save you further trouble and pain.

These are but two of the many ways in which photography, through its applications in industry, business, science, government, and in everyday life, benefits every member of the community.

## KODAK FILM . . . *It Gets the Picture*